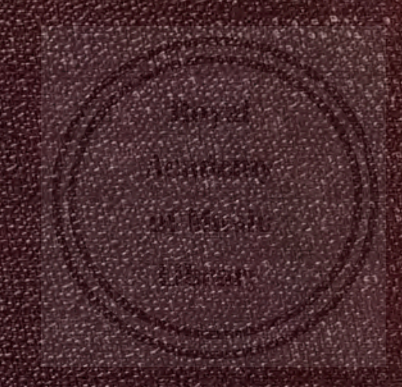
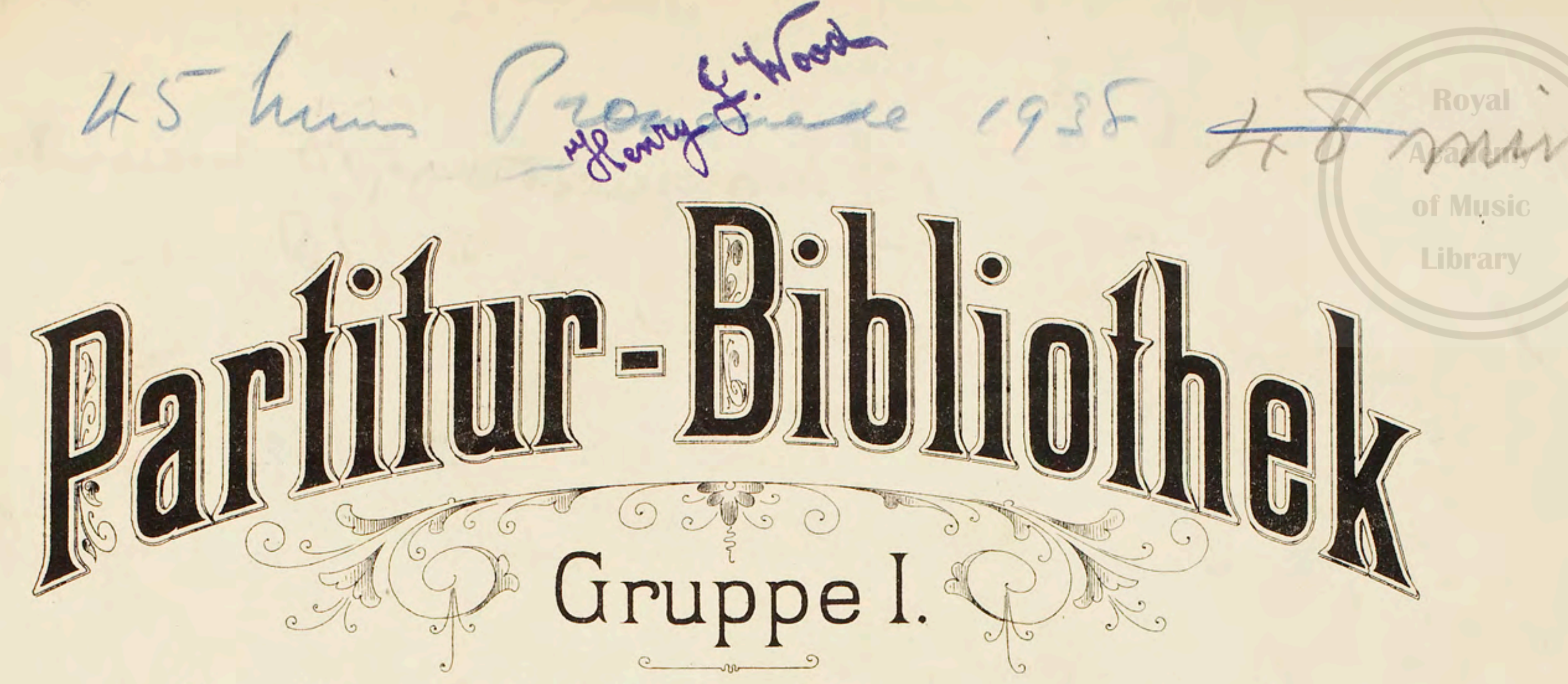
14

HENRY J. WOOD.







Partitur-Bibliothek

Gruppe I.

Symphonien, Entr'Actes, Phantasien u. dergl.

Bach, Ph. E., Symphonie, D dur. (16 Stimmen.) 8°.
Bargiel, Symphonie, C dur. Op. 30. (23 St.) 8°.
Beethoven, Die Geschöpfe des Prometheus. Ballet. Op. 43. (20 St.)
—— Musik zu Goethe's Egmont. Op. 84. (21 St.)
—— Symphonie Nr. 1, C dur. Op. 21. (18 St.)
—— Symphonie Nr. 2, D dur. Op. 36. (18 St.)
—— Symphonie Nr. 3, Es dur. Op. 55. (19 St.)
—— Symphonie Nr. 4, B dur. Op. 60. (17 St.)
—— Symphonie Nr. 5, C moll. Op. 67. (23 St.)
—— Symphonie Nr. 6, F dur. Op. 68. (21 St.)
—— Symphonie Nr. 7, A dur. Op. 92. (18 St.)
—— Symphonie Nr. 8, F dur. Op. 93. (18 St.)
—— Symphonie Nr. 9, D moll. Op. 125. (28 St.)
—— Wellingtons Sieg od. die Schlacht bei Vittoria. Op. 91. (37 St.)
Bronsart, Frühlings-Phantasie. Op. 11. (27 St.)
Gade, Holbergiana. Suite. Op. 61. (25 St)
—— Sommertag a. d. Lande. 5 Stücke. Op. 55. (19 St.) 8°.
—— Symphonie Nr. 2, E dur. Op. 10. (21 St.) 8°.
—— Symphonie Nr. 3, A moll. Op. 15. (21 St.) 8°.
—— Symphonie Nr. 5, D moll. Op. 25. (25 St.) 8°.
—— Symphonie Nr. 7, F dur. Op. 45. (23 St.) 8°.
Goldschmidt, Eine symphonische Dichtung. (36 St.)
Hamerik, Jüdische Trilogie. Op. 19. (25 St.) 8°.
—— Nordische Suite. C dur. Op. 22. (35 St.) 8°.
—— Vierte nordische Suite. D dur. Op. 25. (27 St.) 8°.
Haydn, Symphonie Nr. 1, Es dur. (Paukenwirbel.) (18 St.) 8°.
—— Symphonie Nr. 2, D dur. (18 St.) 8°.
—— Symphonie Nr. 3, Es dur. (18 St.) 8°.

Haydn, Symphonie Nr. 4, D dur. (18 St.) 8°.
—— Symphonie Nr. 5, D dur. (Glockensymph.) (26 St.) 8°.
—— Symphonie Nr. 6, G dur. (Paukenschlag.) (16 St.) 8°.
—— Symphonie Nr. 7, C dur. (16 St.) 8°.
—— Symphonie Nr. 8, B dur. (15 St.) 8°.
—— Symphonie Nr. 9, C moll. (15 St.) 8°.
—— Symphonie Nr. 10, D dur. (15 St.) 8°.
—— Symphonie Nr. 11, G dur. (Militär-Symph.) (20 St.) 8°.
—— Symphonie Nr. 12, B dur. (16 St.) 8°.
—— Symphonie Nr. 13, G dur. (15 St.) 8°.
—— Symphonie Nr. 14, D dur. (16 St.) 8°.
Hofmann, H., Im Schlosshof. Suite. Op. 78. (27 St.)
Jadassohn, Serenade Nr. 3, A dur. Op. 47. (21 St.) 8°.
Knorr, J., Variat. ü. ein ukrainisches Volksl. Op. 7. (18 St.)
Koch, F. E., Von der Nordsee. Symph., D moll. Op. 4. (24 St.)
—— Symphonische Fuge, C moll. Op. 8. (23 St.)
Liszt, Symphonie zu Dante's Divina Commedia. (32 St.) 8°.
—— Symphonische Dichtungen Nr. 1. Ce qu'on entend sur la montagne. (29 St.) 8°.
—— Symphon. Dichtungen Nr. 2. Tasso. (33 St.) 8°.
—— Symphon. Dichtungen Nr. 3. Les Préludes. (29 St.) 8°.
—— Symphon. Dichtungen Nr. 4. Orpheus. (28 St.) 8°.
—— Symphon. Dichtungen Nr. 5. Prometheus. (26 St.) 8°.
—— Symphon. Dichtungen Nr. 6. Mazeppa. (32 St.) 8°.
—— Symphon. Dichtungen Nr. 7. Festklänge. (26 St.) 8°.
—— Symphon. Dichtungen Nr. 8. Héroïde funèbre. (30 St.) 8°.
—— Symphon. Dichtungen Nr. 9. Hungaria. (30 St.) 8°.
—— Symphon. Dichtungen Nr. 10. Hamlet. (25 St.) 8°.
—— Symph. Dichtungen Nr. 11. Hunnen-Schlacht. (28 St.) 8°.
—— Symphon. Dichtungen Nr. 12. Die Ideale. (24 St.) 8°.

Breitkopf & Härtel,
Leipzig, Brüssel, London, New York.



With full Strings 8-8. 6-6. 5 always employ

4 Flutes
4 Oboes
4 Clar
4 Fags
8 6 Cors.

1st movement about 15 minutes.
2nd " " 18 "
3rd " " 6 "
4th " " 14 "
about 51 minutes

1st movement
- 1st Record to p. 14, second line, 1st chord of 3rd bar (no cuts)
- 2nd Record p. 14, second line, 2nd quaver of 3rd bar to end of 1st movement (with one cut — letter M to V.)

2nd movement
- 3rd Record p. 36 – p. 40 (bar 6 – first quaver) — no cuts.
- 4th Record p. 40 (bar 6 – second quaver) to end of movement (one cut — p. 43, bar 7th to p. 53, second line, first bar, 2nd crotchet)

3rd movement — 5th Record p. 54 to end of movement, with one cut from p. 64 (end of 13th bar) to p. 66, second line, beginning of 9th bar.

4th movement — 6th Record p. 71 — cut p. 72, second line 4th bar to p. 74 second line 3rd bar
— cut p. 75 second bar 3rd quaver to next line (8 bars cut).
— cut p. 81, 4th bar to next line (8 bars cut) — also p. 82, a similar cut.
— cut p. 83, last 2 bars to the Presto on p. 94.
— cut p. 95, 5th bar to next line (4 bars cut)

45 mins

DRITTE SYMPHONIE
(EROICA)
von
L. VAN BEETHOVEN.

Henry J. Wood

Dem Fürsten von Lobkowitz gewidmet.

Op. 55.

Allegro con brio. ♩. = 60. better 54 = ♩.

Vollendet im August 1804.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in Es.

Corno 3ᶻᵒ in Es.

Trombe in Es.

Timpani in Es. B.

Violino I.

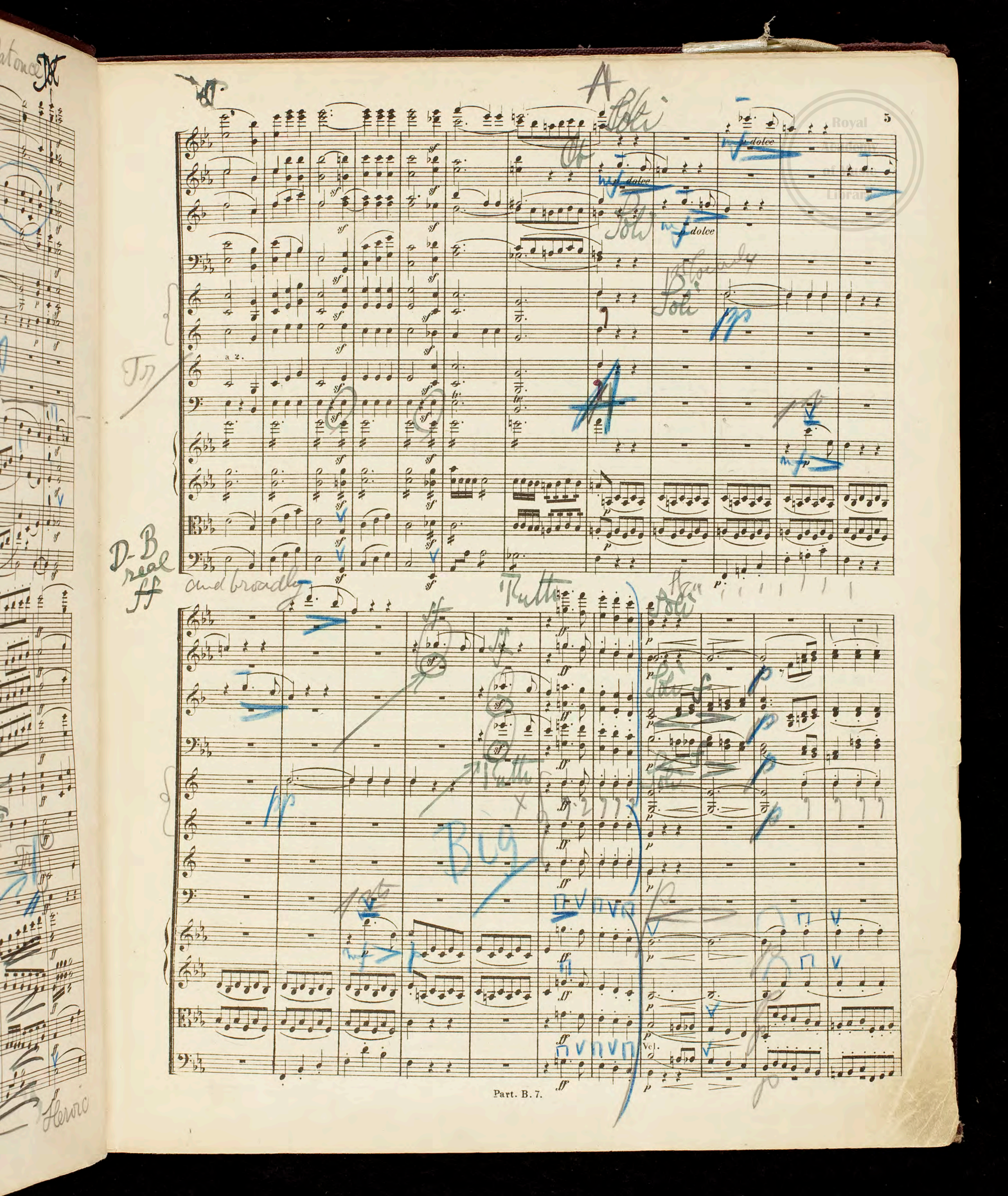
Violino II.

Viola.

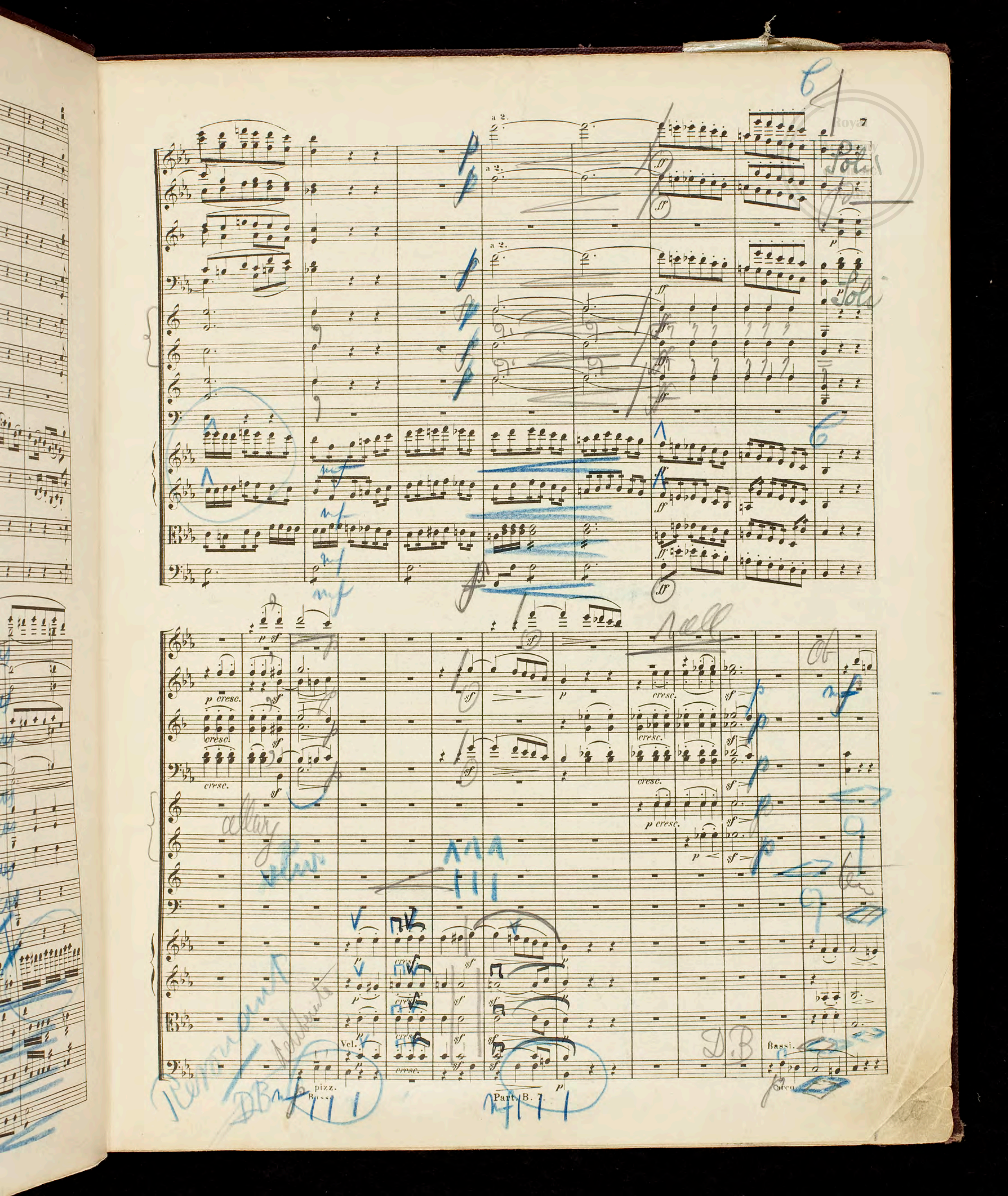
Violoncello e Basso.

Stich und Druck von Breitkopf & Härtel in Leipzig

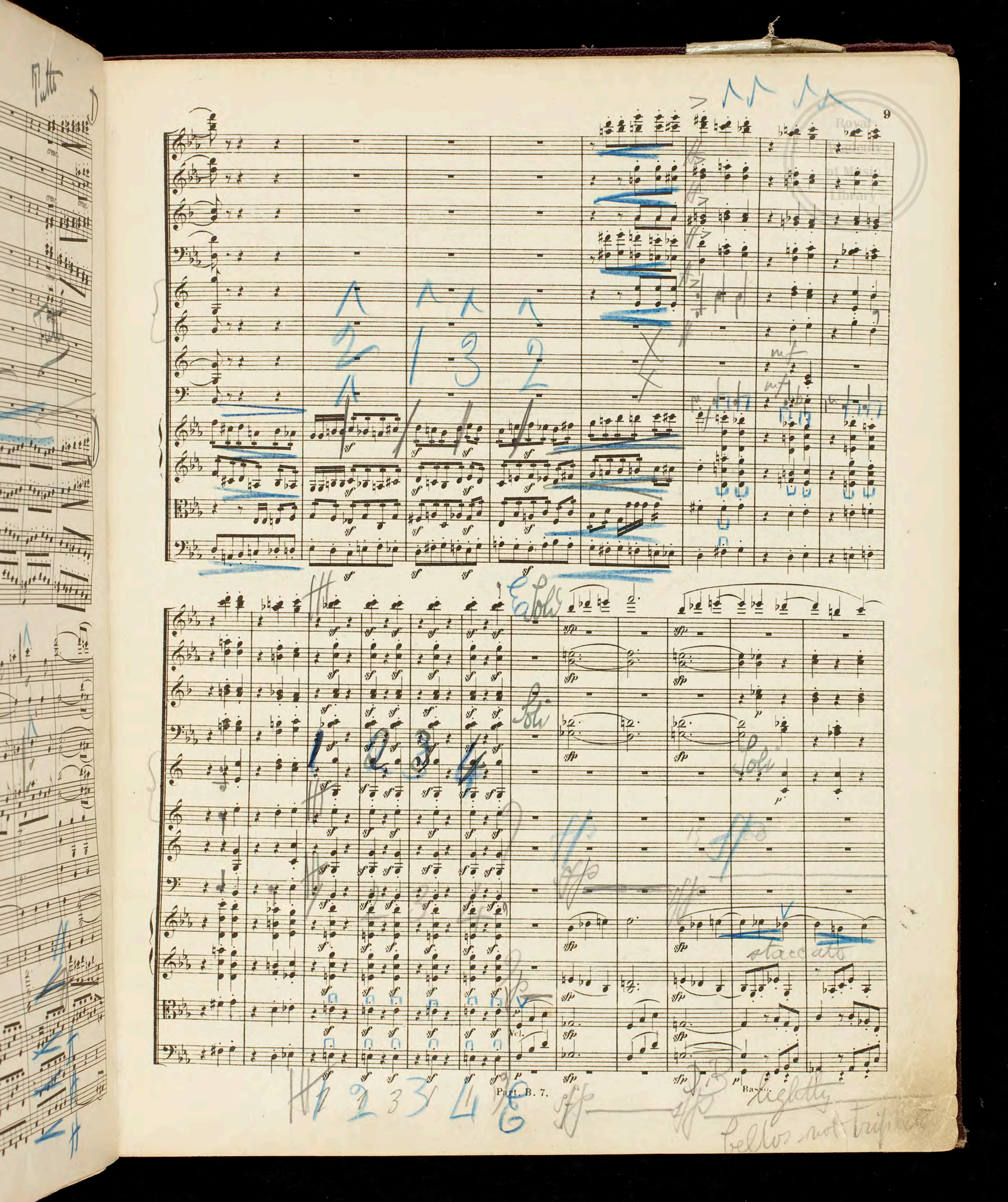

cresc.
Bassi.
Vel.
sempre
Tutti

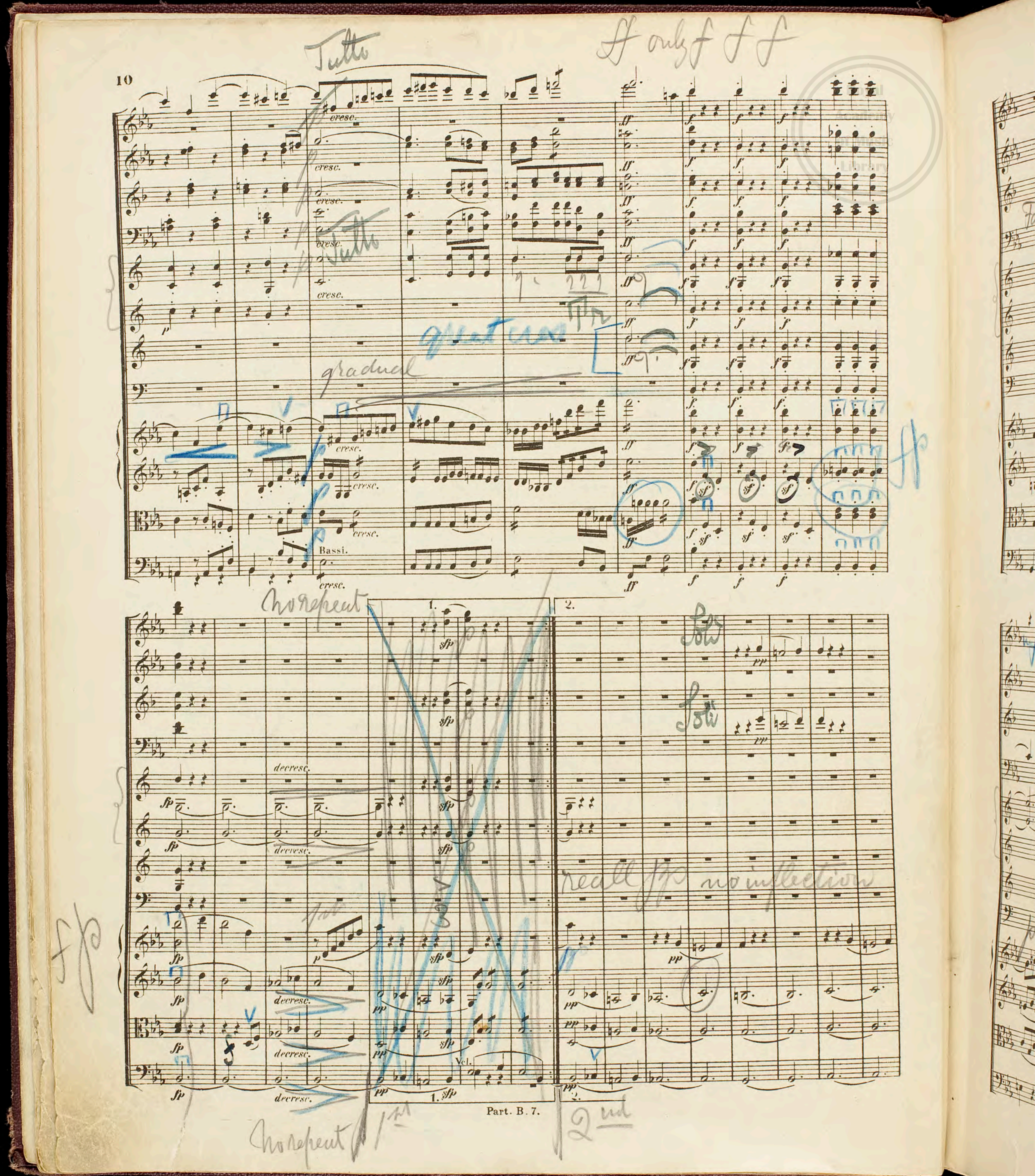

dolce
dolce
dolce
a 2.
Vcl.

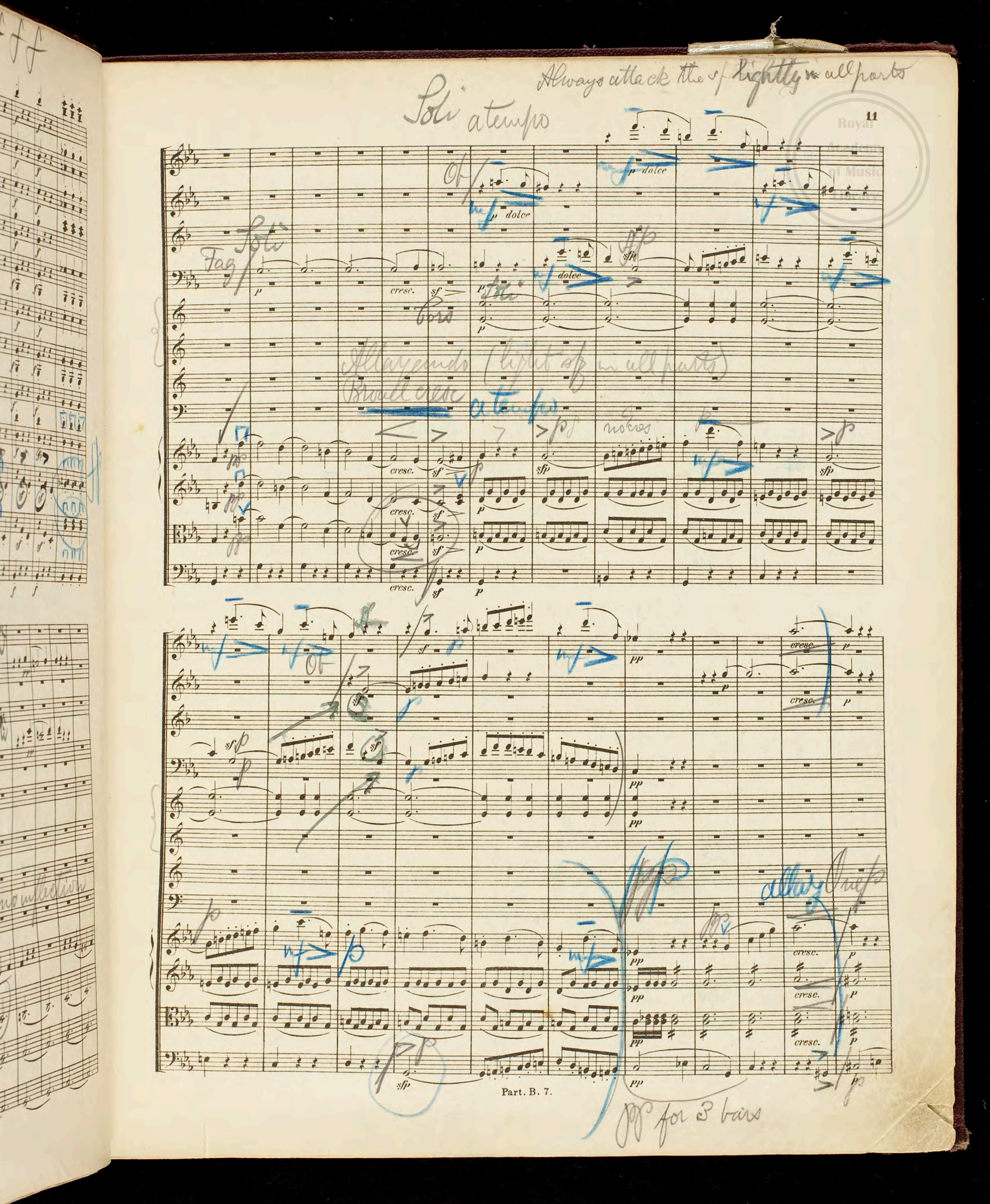

cresc.
cresc.
cresc.
cresc.
cresc.
Basso.
Bassi.


7
a 2.
a 2.
a 2.
p cresc.
cresc.
cresc.
p cresc.
Vel.
cresc.
Bassi.
pizz.
Part. B. 7.
arco

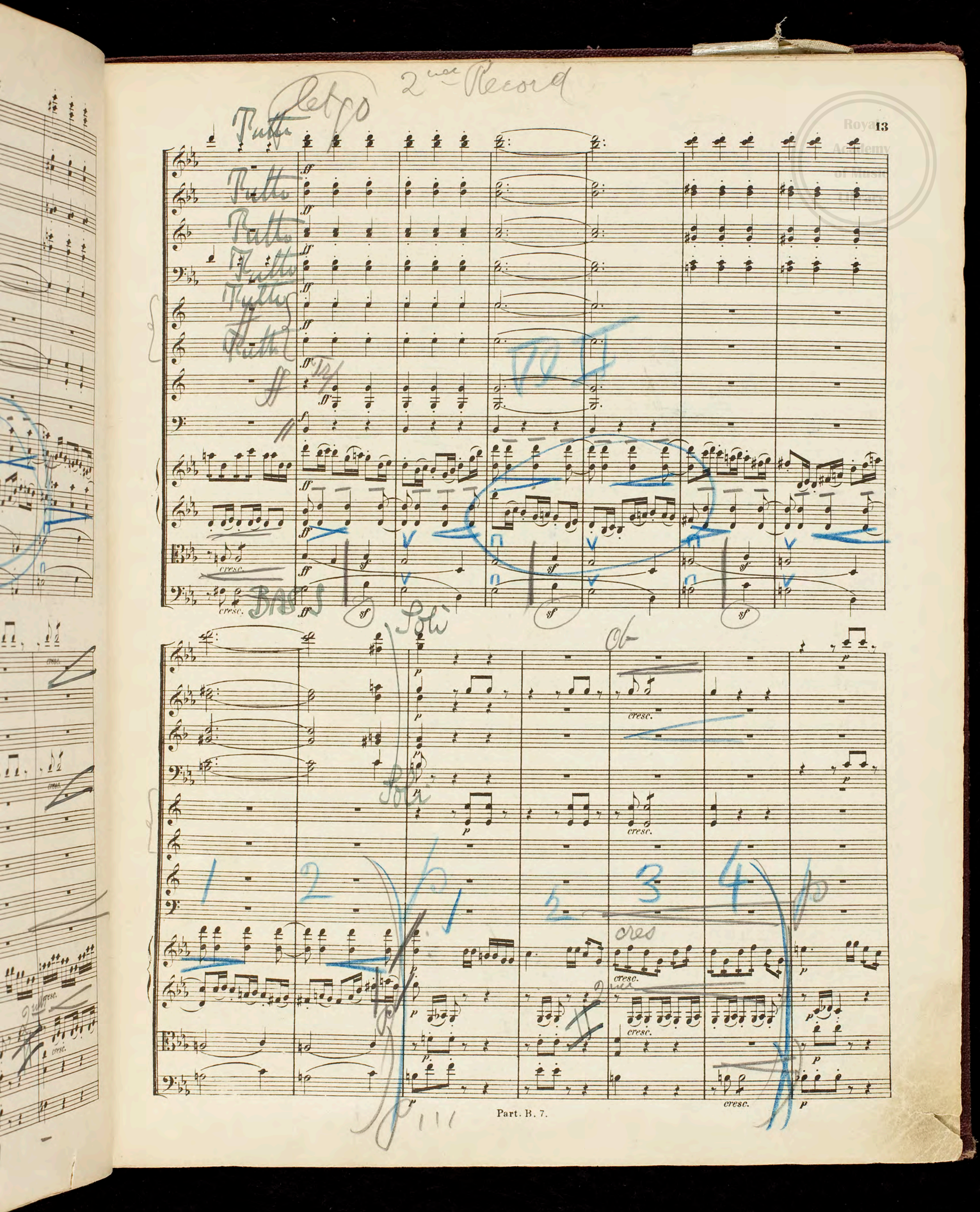

cresc.
Vcl.
a 2.
Bassi.
no faster at the quavers
Tutti
Ob
Violas
D


9
Vcl.
Basso.
Part. B. 7.
Soli
staccato

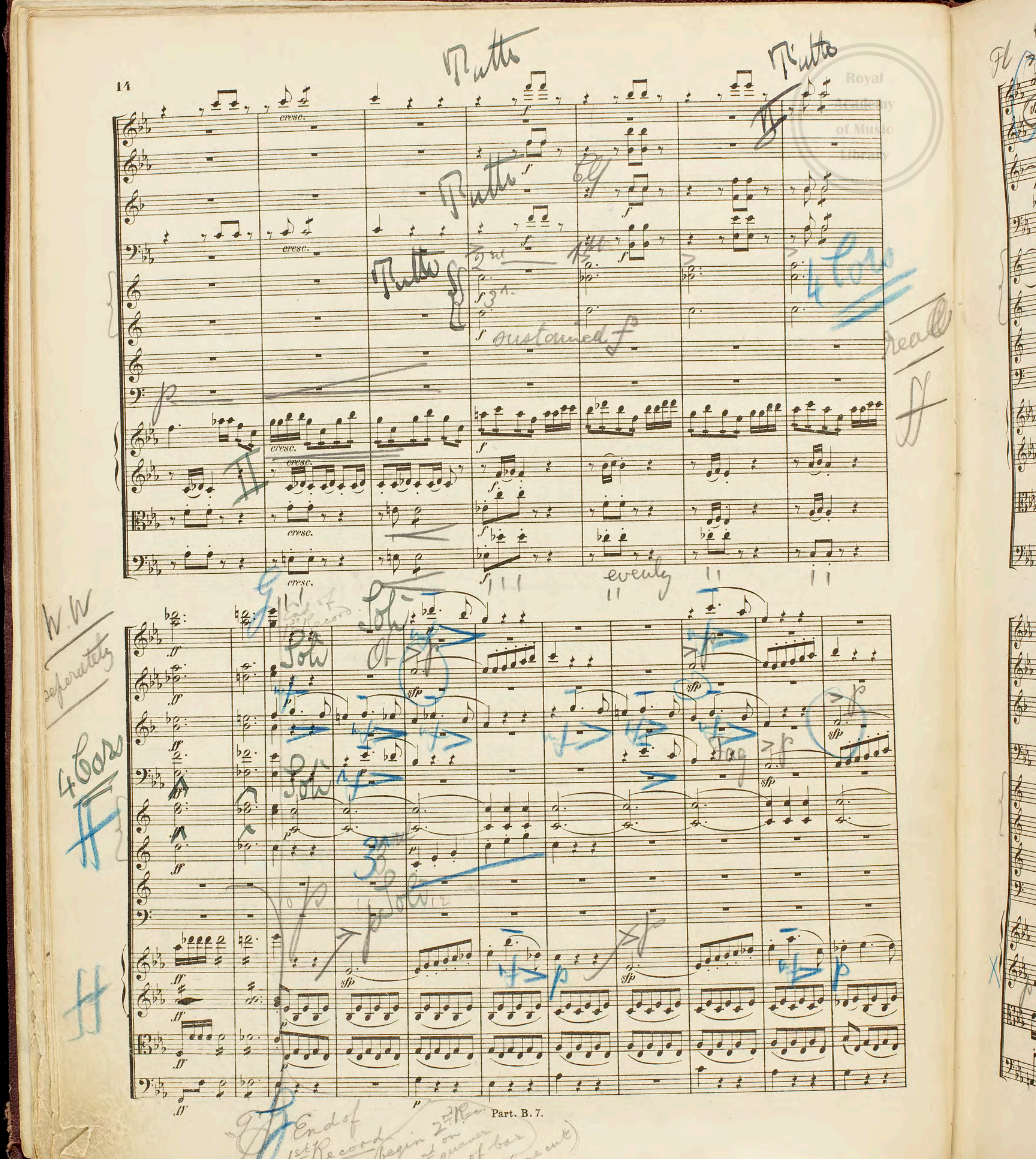

cresc.
Bassi.
decresc.
1.
2.
Vcl.
Part. B. 7.


11
Always attack the sf lightly in all parts
Soli a tempo
p dolce
dolce
Fag
Soli
cresc.
sf
Cors
a tempo
sfp
pp
cresc.
Part. B. 7.
ppp for 3 bars
Royal Academy of Music Library

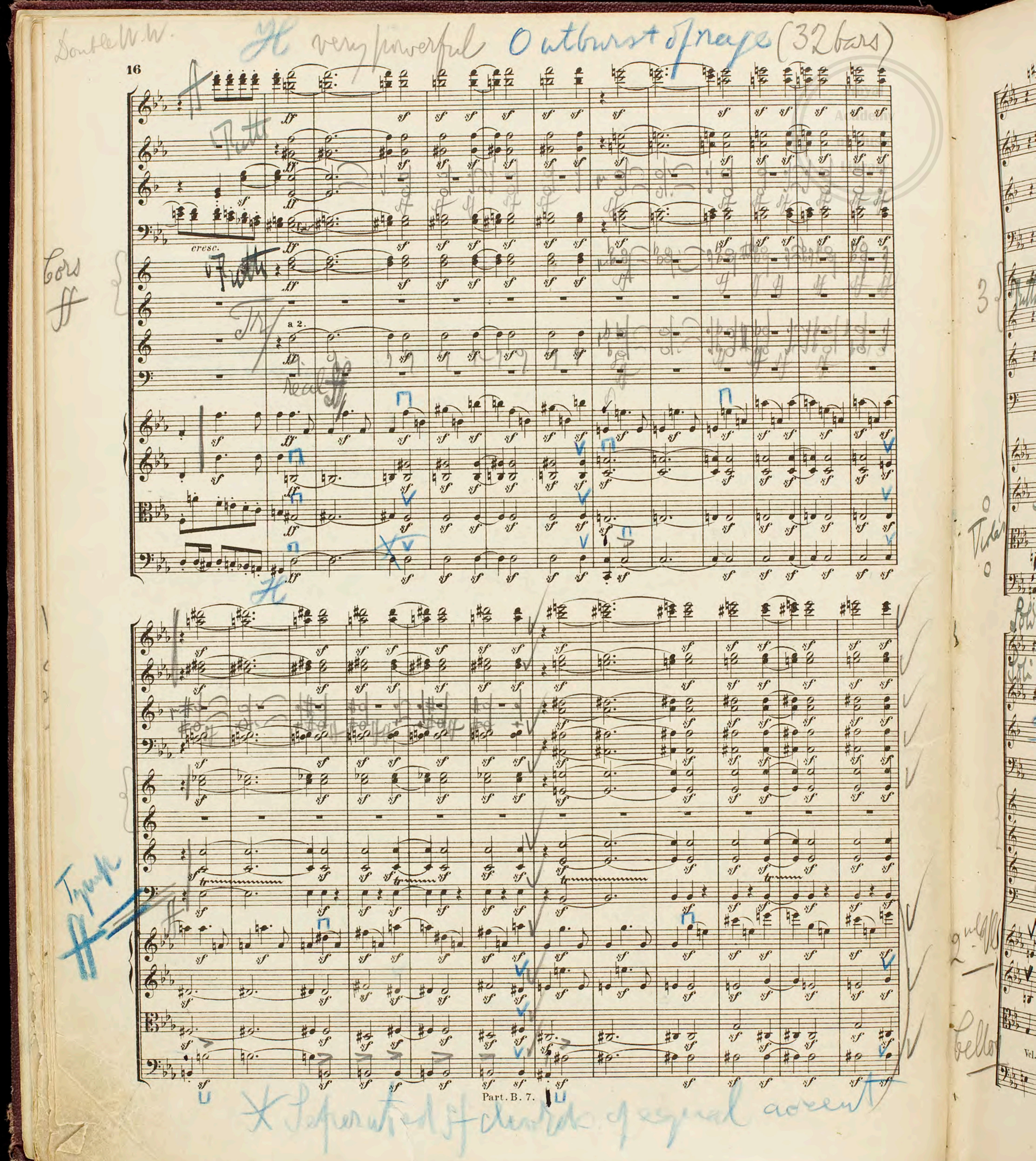

cresc.
ff
p
Tutti
lightly

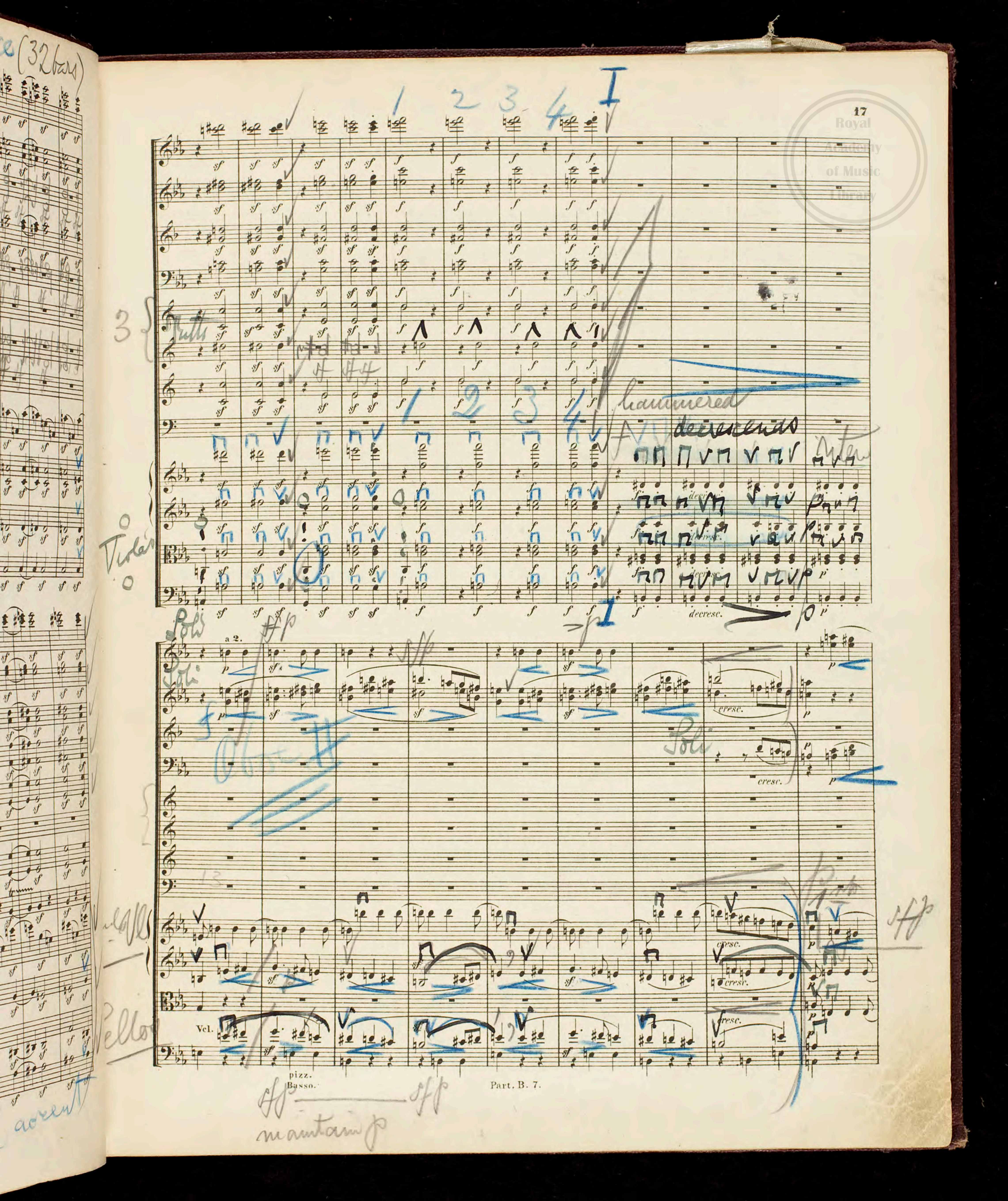


13
Part. B. 7.


cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
Tutti
sustained f
evenly
4 Cors
4 Cors
Solo
End of 1st Record
begin 2nd Rec on 2nd quaver of bar
(one cut)


Vel.
cresc.
cresc.
cresc.
Bassi.
Vel.
Bassi.
Part. B. 7.


A very powerful Outburst of rage (32 bars)
Double W.W.
Tutti
cresc.
Cors
ff
a 2.
Tr
Timp
Part. B. 7.
Separated ff chords of equal accent



17
Royal Academy of Music Library
Tutti
decresc.
a 2.
cresc.
Vel.
pizz.
Basso.
Part. B. 7.


cresc.
pizz.
Bassi.
arco.
a 2.
Part. B. 7.


19
Part. B. 7.
Basso. pizz.
Vcl.
decresc.
dolce cresc.
cresc.
arco.
Slower


cresc.
sempre cresc.


decresc.
pp
pizz.
arco.
Part. B. 7.

arco.

arco.

arco.

ppp

ppp

Vcl.

f arco.

p cresc.

cresc.

cresc.

cresc.

sf

p

dolce

in F.

dolce

cresc.

in Es.

p

pizz.

cresc.

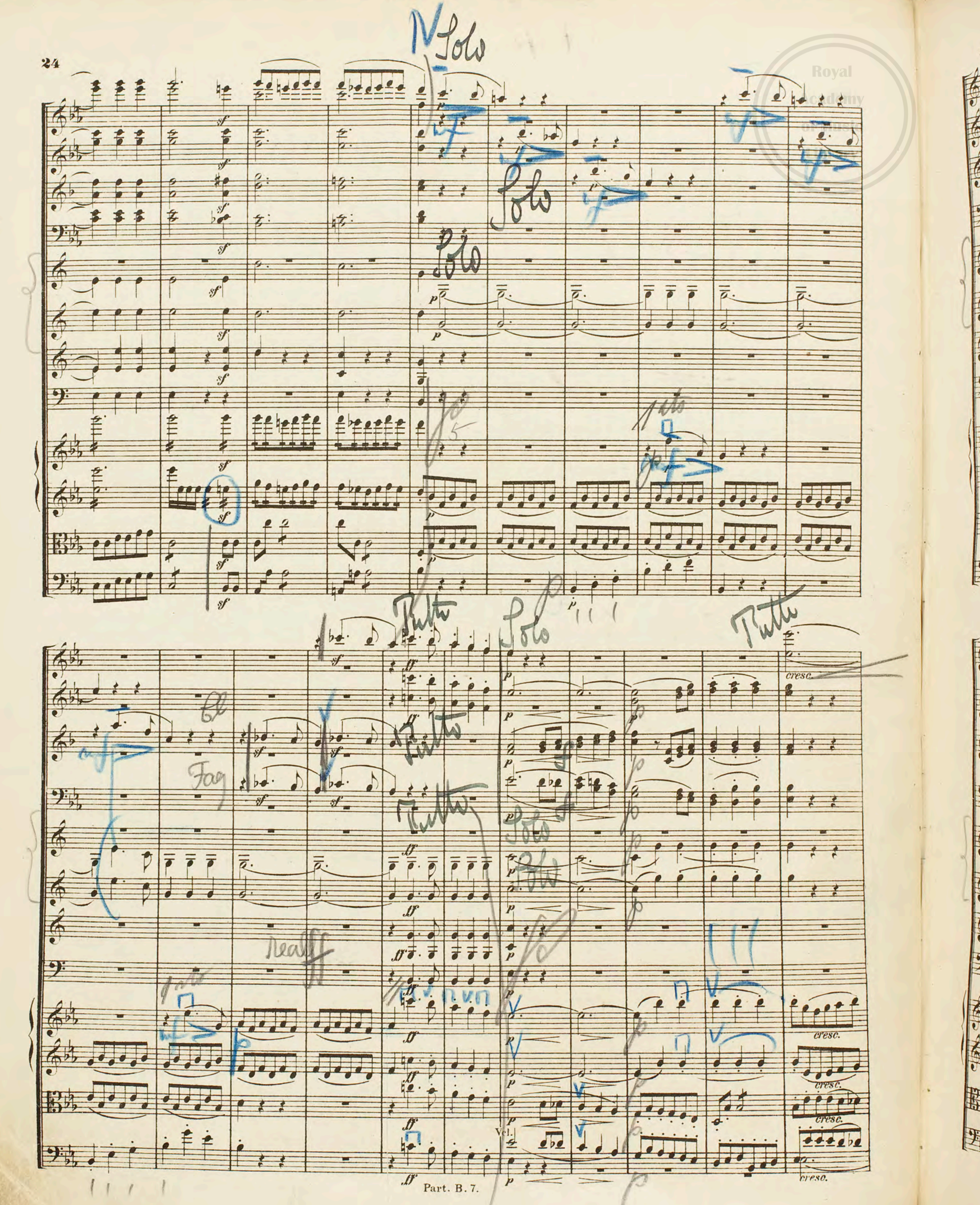
cresc.

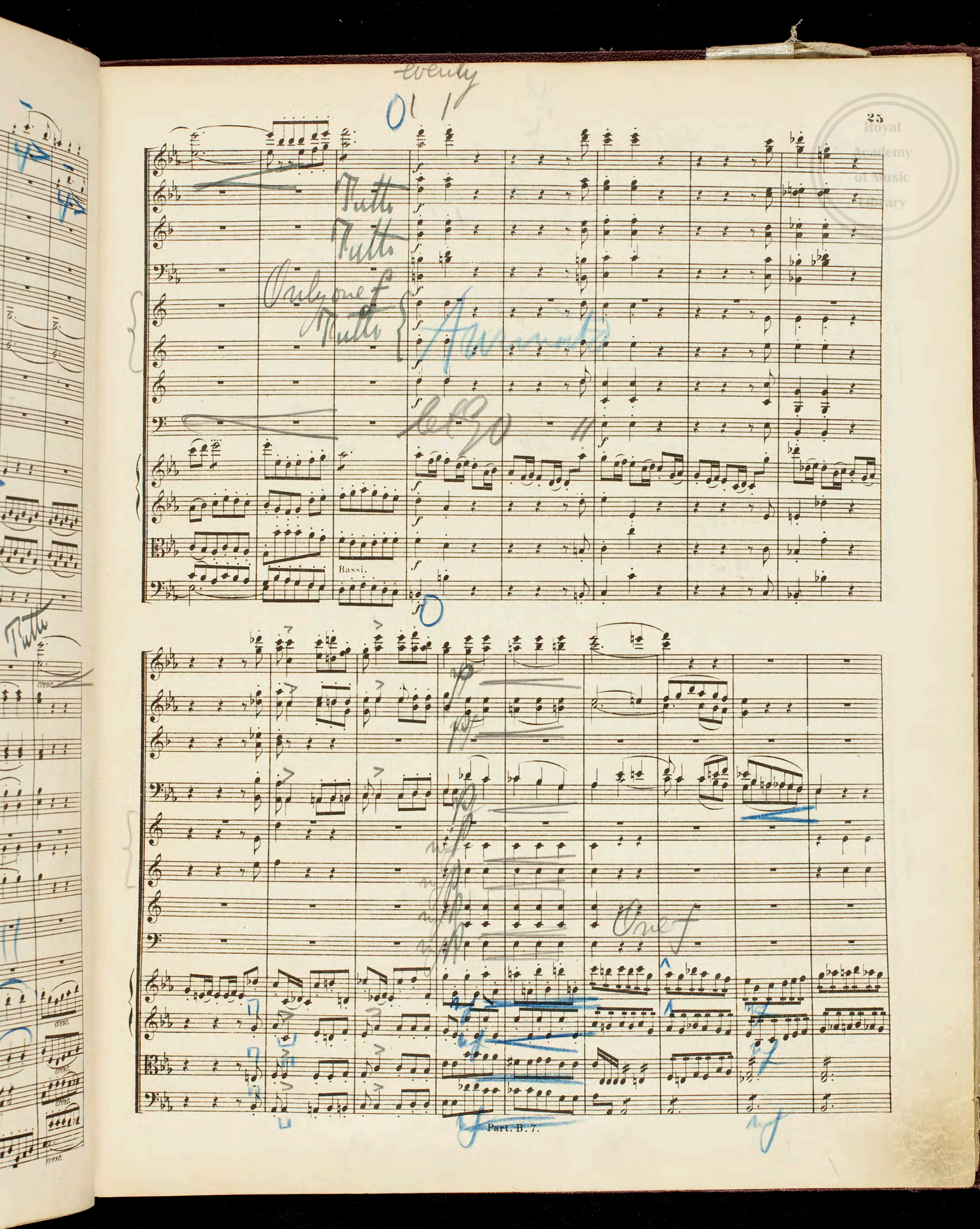
cresc.

pizz. Basso.

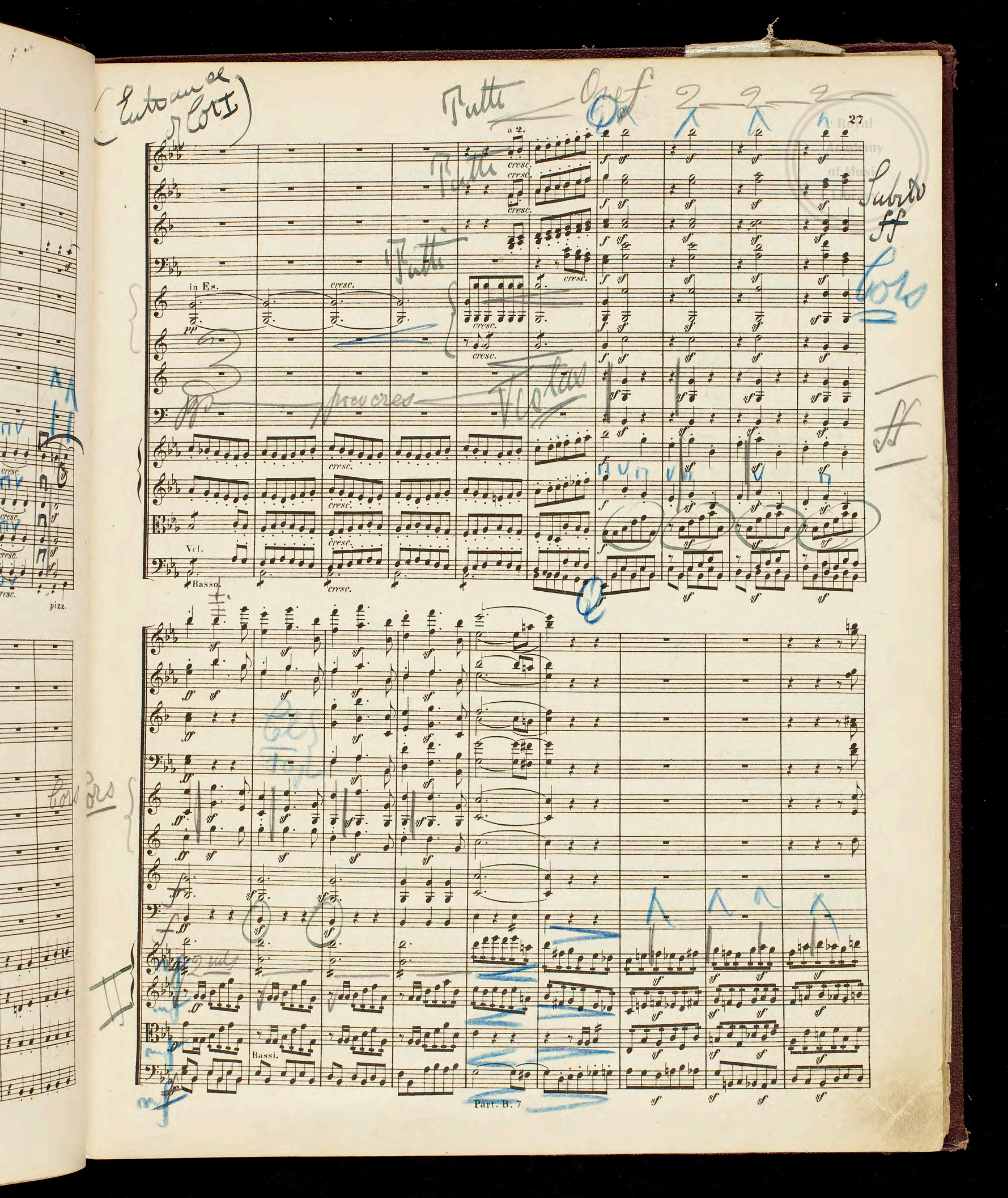
pizz.

Bassi.

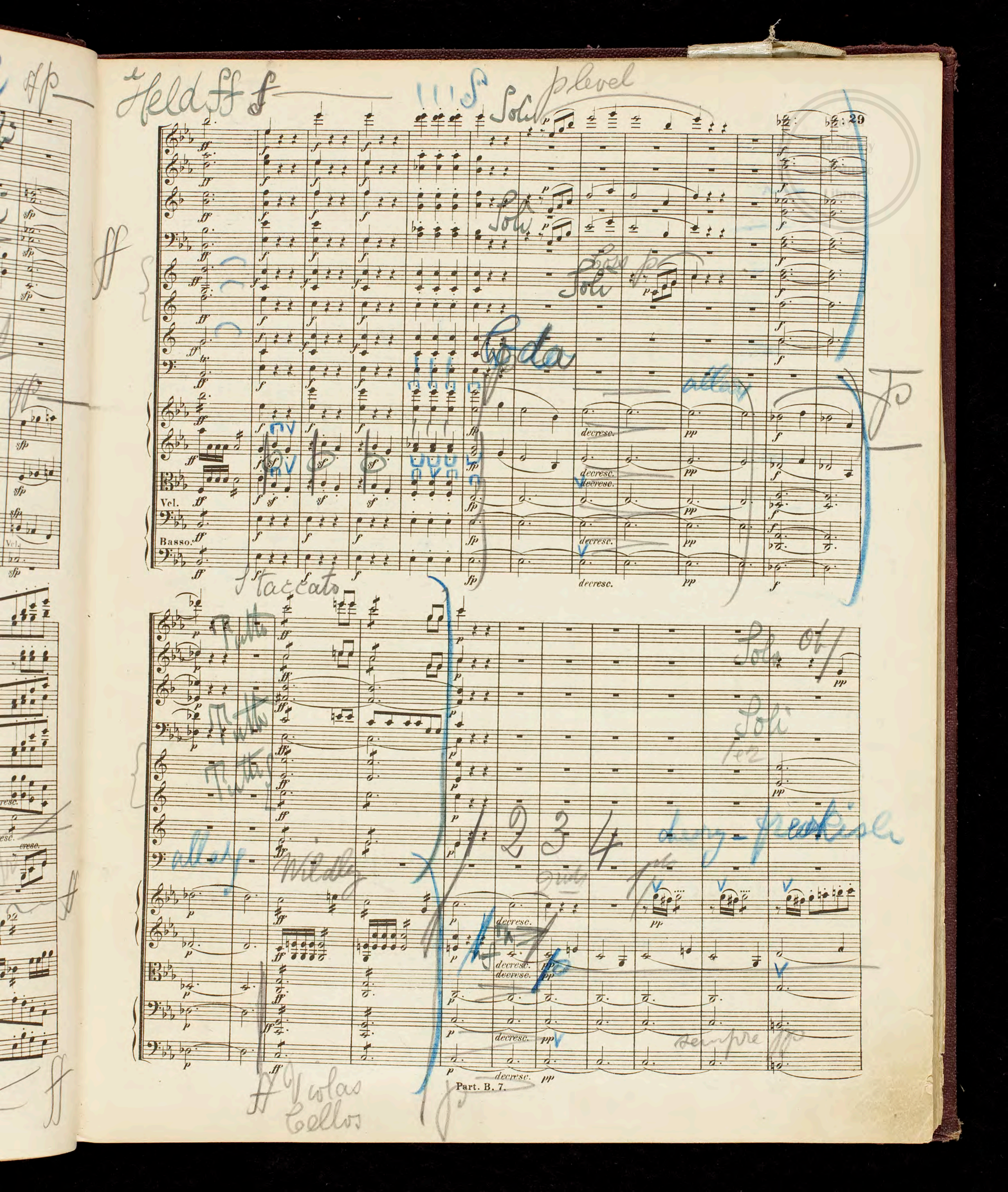

cresc.
Vcl.


Bassi.
Part. B. 7.

cresc.
cresc.
cresc.
a 2.
ff
p
cresc.
sf
Vel.
arco.
pizz.
Basso.
Bassi.
arco.
pp

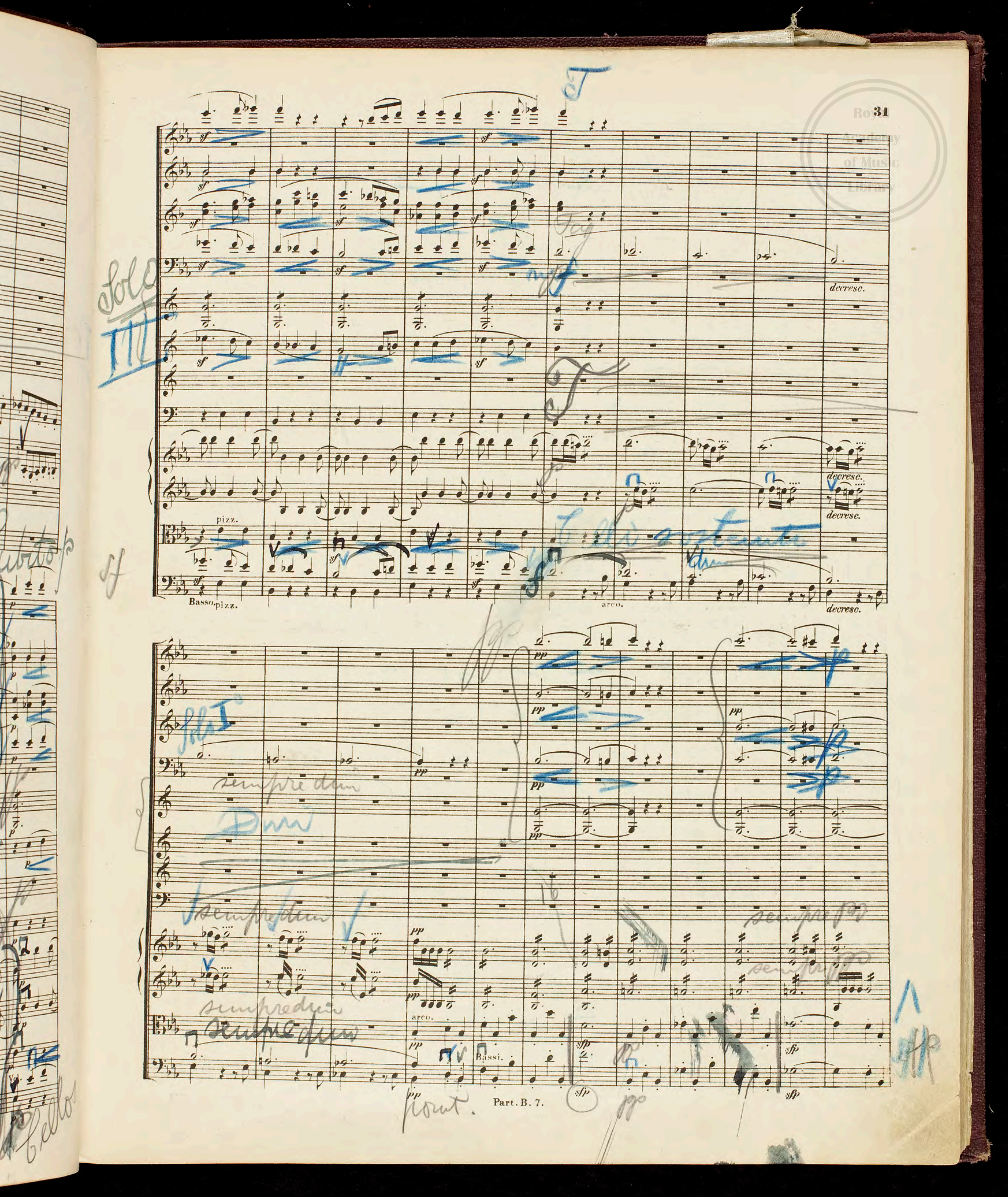

a 2.
cresc.
in Es.
cresc.
pp
Vcl.
Basso.
cresc.
Bassi.


a 2.
ff
sf
Soli
Tutti
cresc.
Vel.
Bassi.
Basso
broad
cello - staccato quavers not triplets



29
Vel.
Basso.
decresc.
pp
Part. B. 7.


Bassi.
no cres
legato
Ob
Fag
a2
Violas
pizz.
cresc.
arco.
Vel.
Subito p
Solo Cor 3
Cellos
D.B


pizz.
Basso. pizz.
arco.
decresc.
arco.
Bassi.
Part. B. 7.


espress.
cresc.
decresc.
sfp
Vc.
pp

Bassi.

Vcl.

pizz.
Basso.

a 2.

cresc.

a 2.

cresc.

Bassi.

arco.

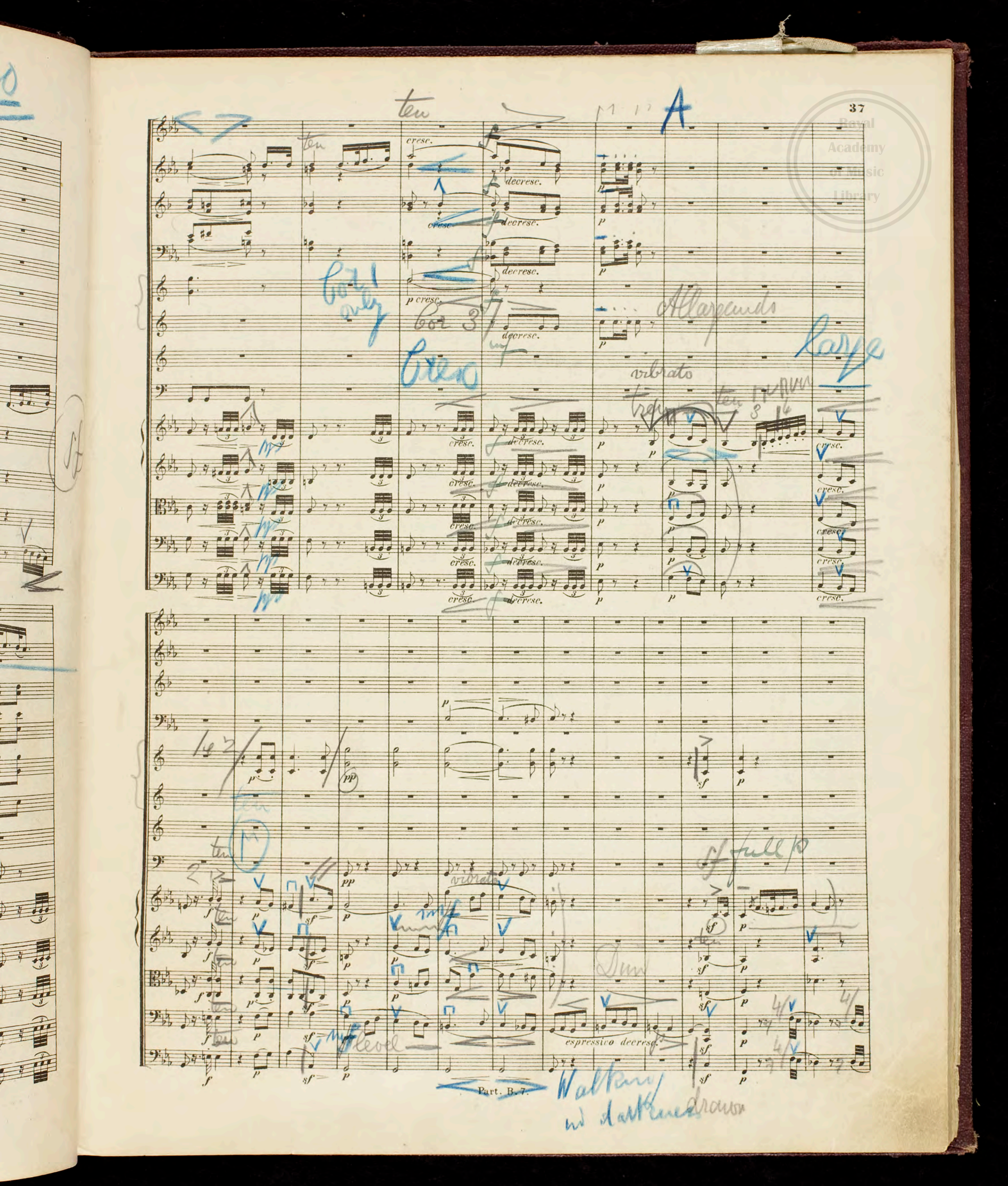
a 2.

a 2.

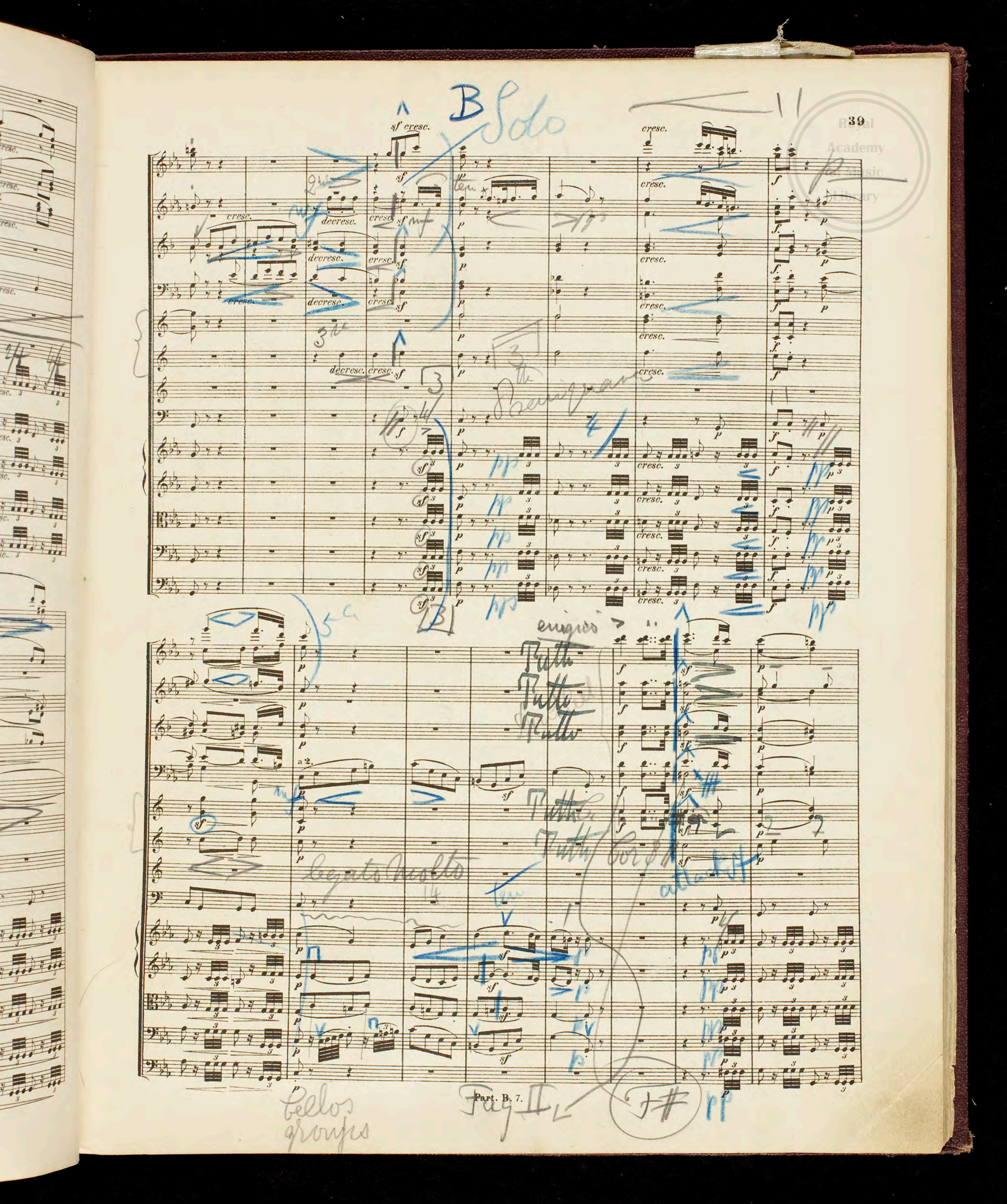
a 2.


cresc.
Vl.1.
cresc.
Basso.
cresc.
a 2.
Bassi.

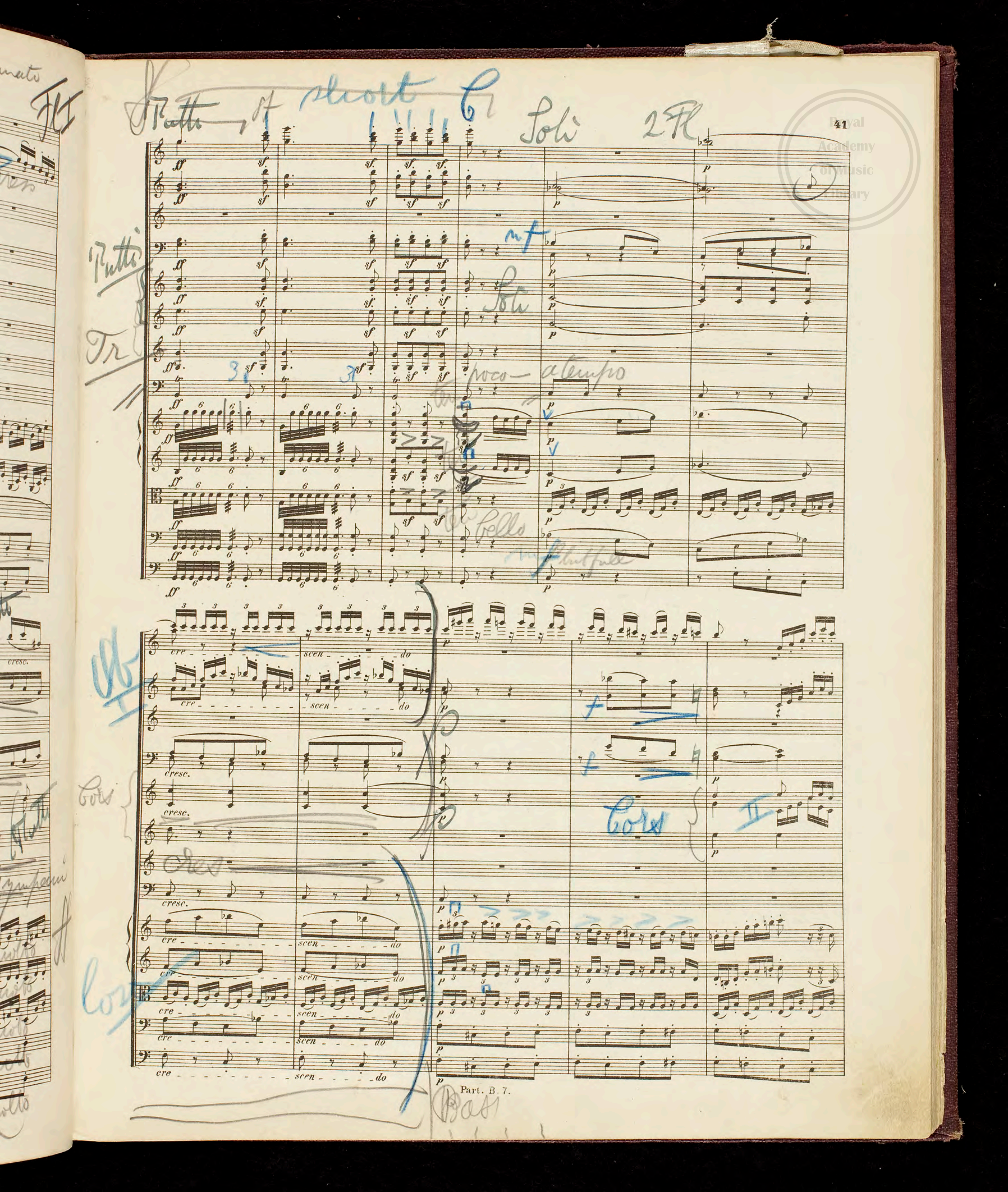

Marcia funebre.
Adagio assai.
Flauti.
Oboi.
Clarinetti in B.
Fagotti.
Corni in C.
Corno 3zo in Es.
Trombe in C.
Timpani in C. G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.
sotto voce
Oboe Solo
sostenuto
Part. B. 7.


cresc.
decresc.
p cresc.
p
cresc.
espressivo decresc.
sf
pp
Part. B. 7.

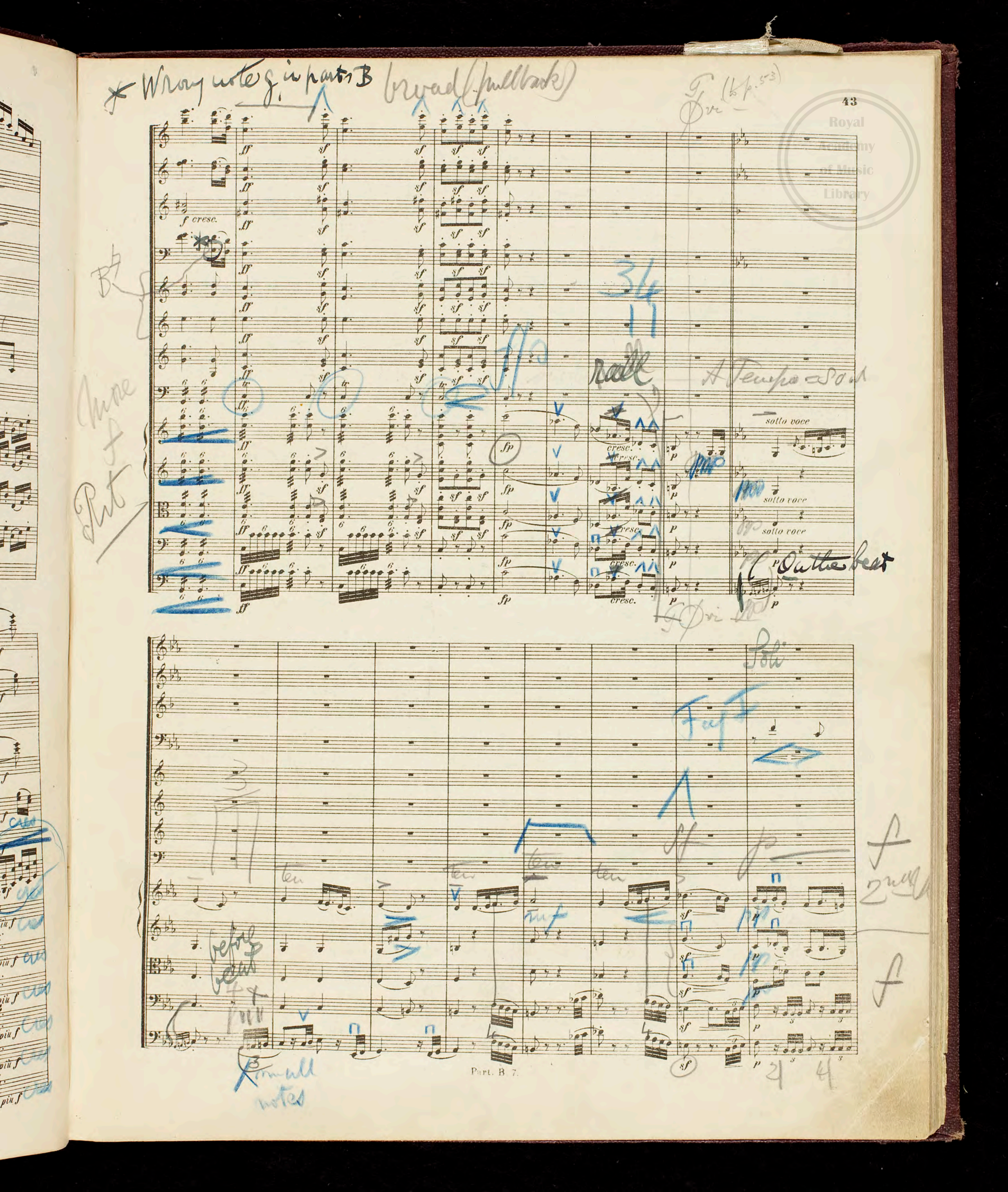

cresc.
espress.

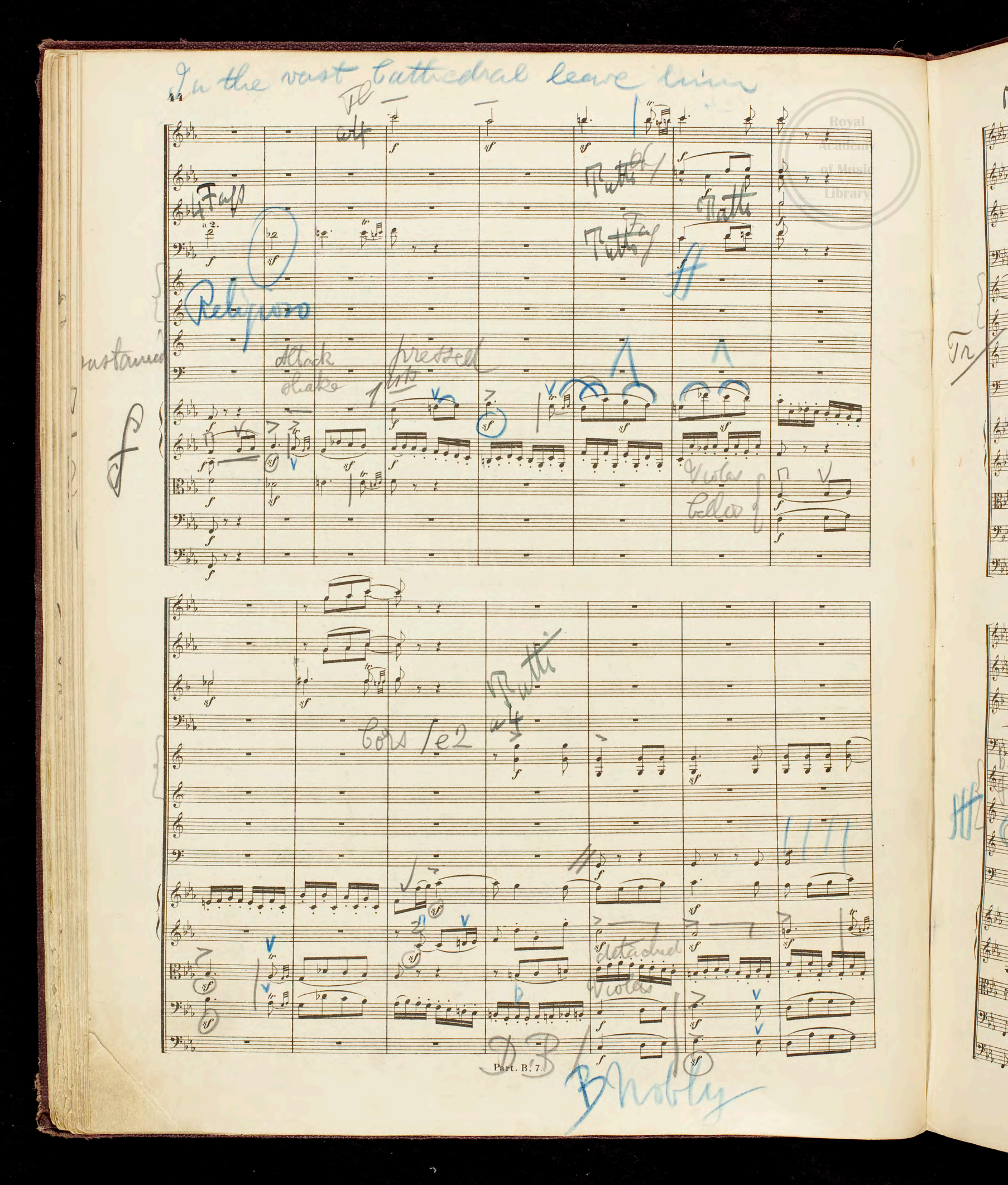

sf cresc.
cresc.
decresc.
a 2.
Solo
Tutti
legato molto

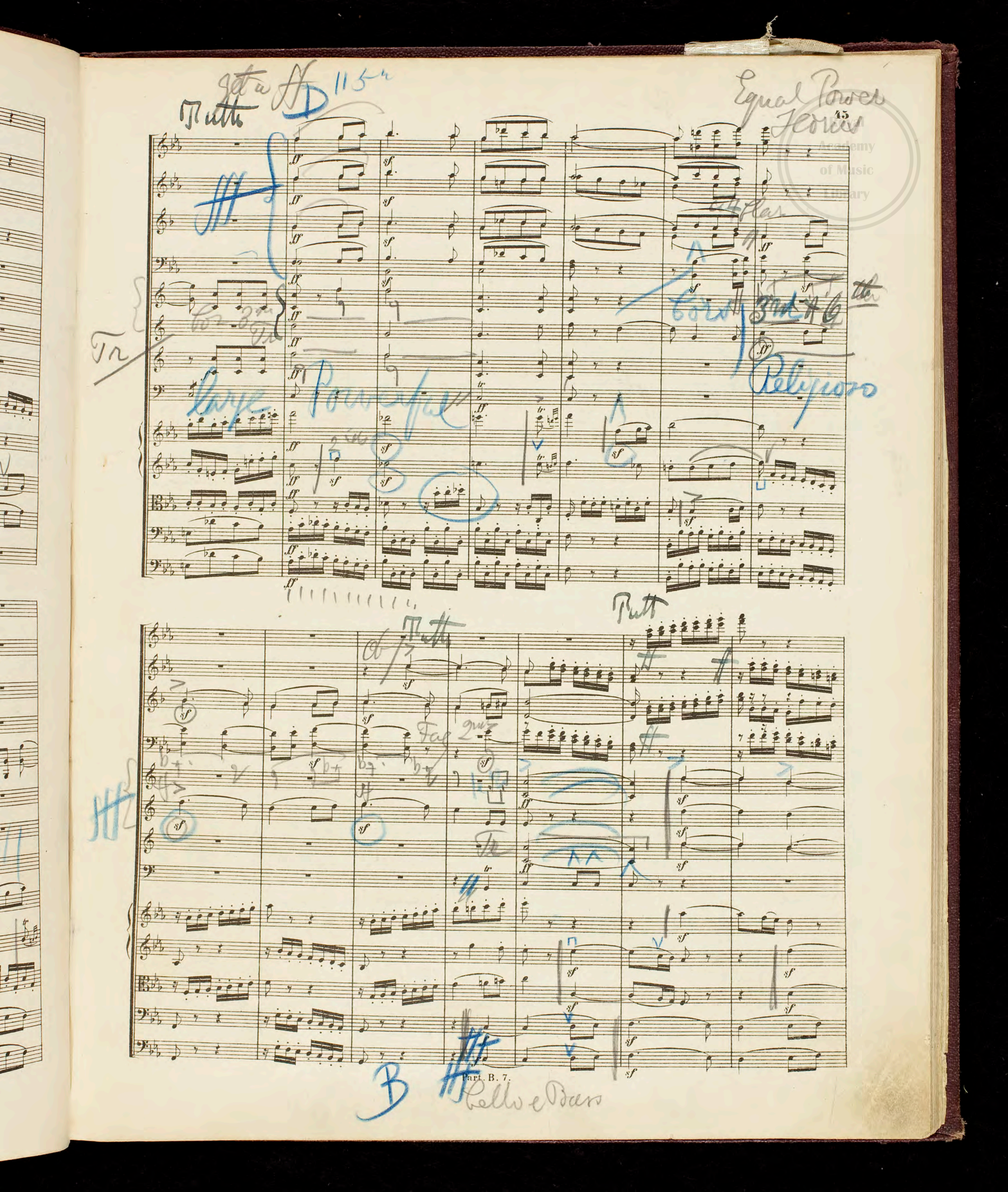

Maggiore.
cresc.
Part. B. 7.

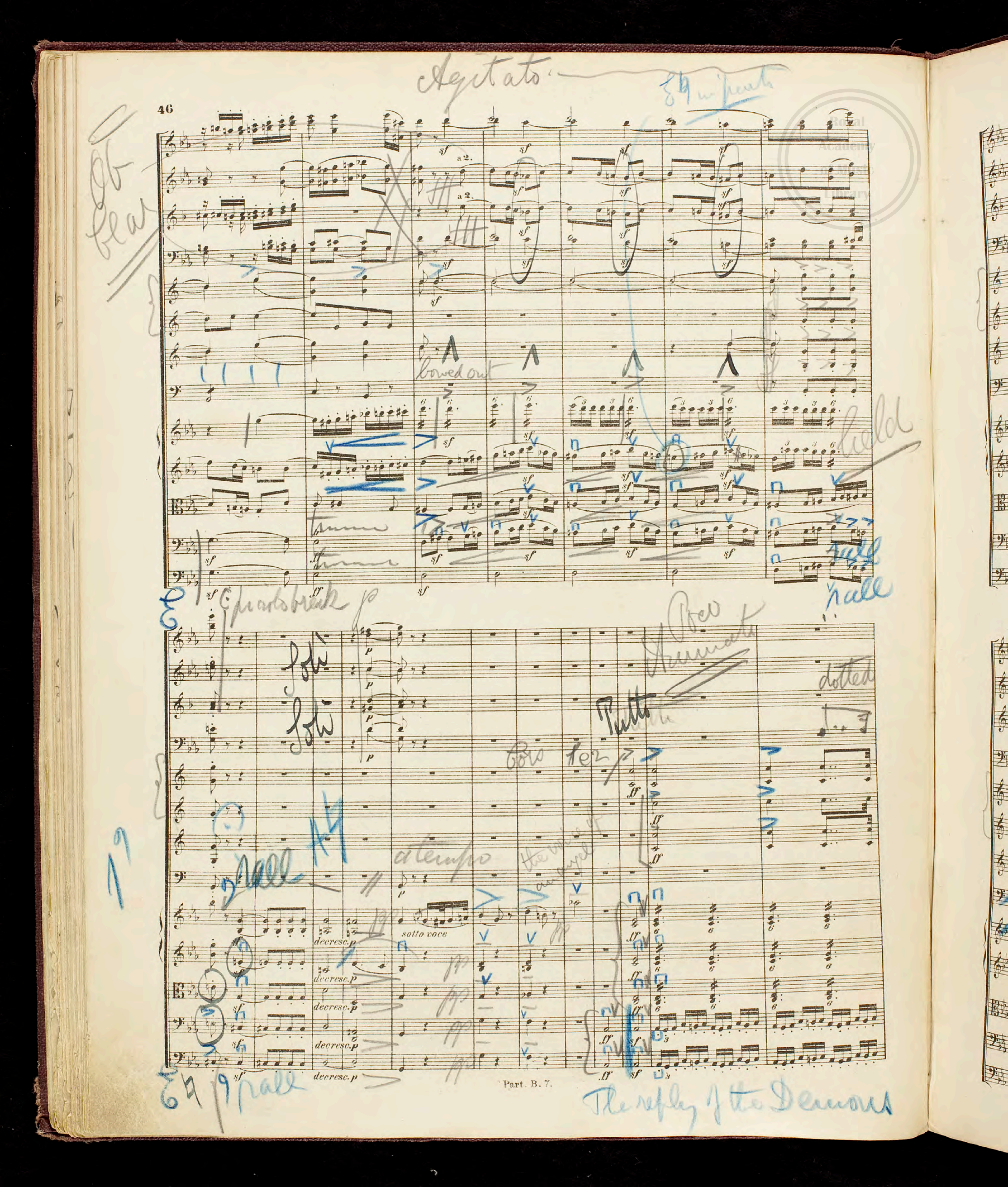

cre
scen
do
cresc.
Part. B. 7.


sempre p
sempre p
cresc.
cresc.
cresc.
sempre più f
Solo
Sostenuto
a 2 Tutti
Nobly
Keep down
allay
Tutti
Ob
Fag

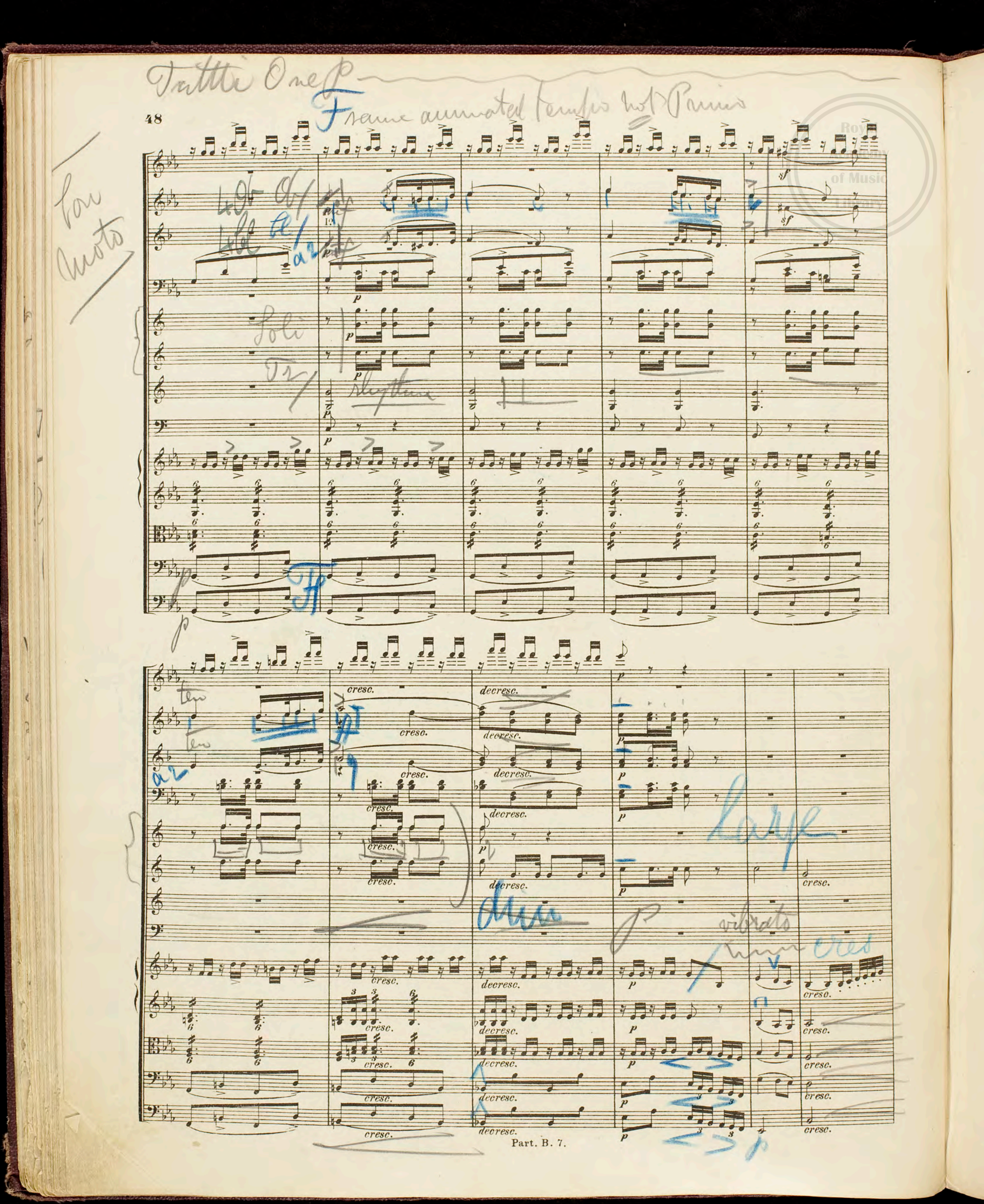

f cresc.
cresc.
sotto voce
sotto voce
sotto voce
ten
Part. B 7.

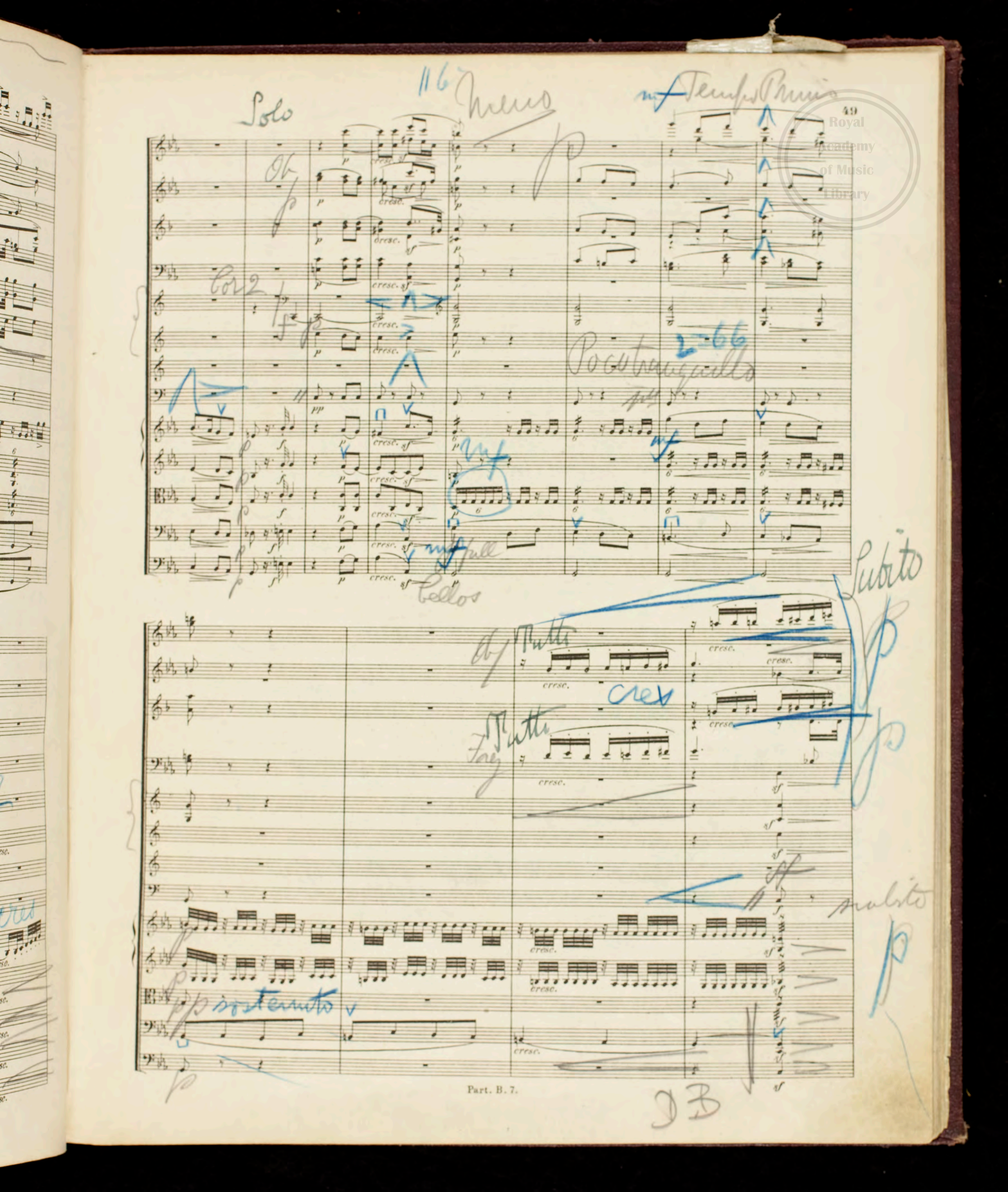

a 2.



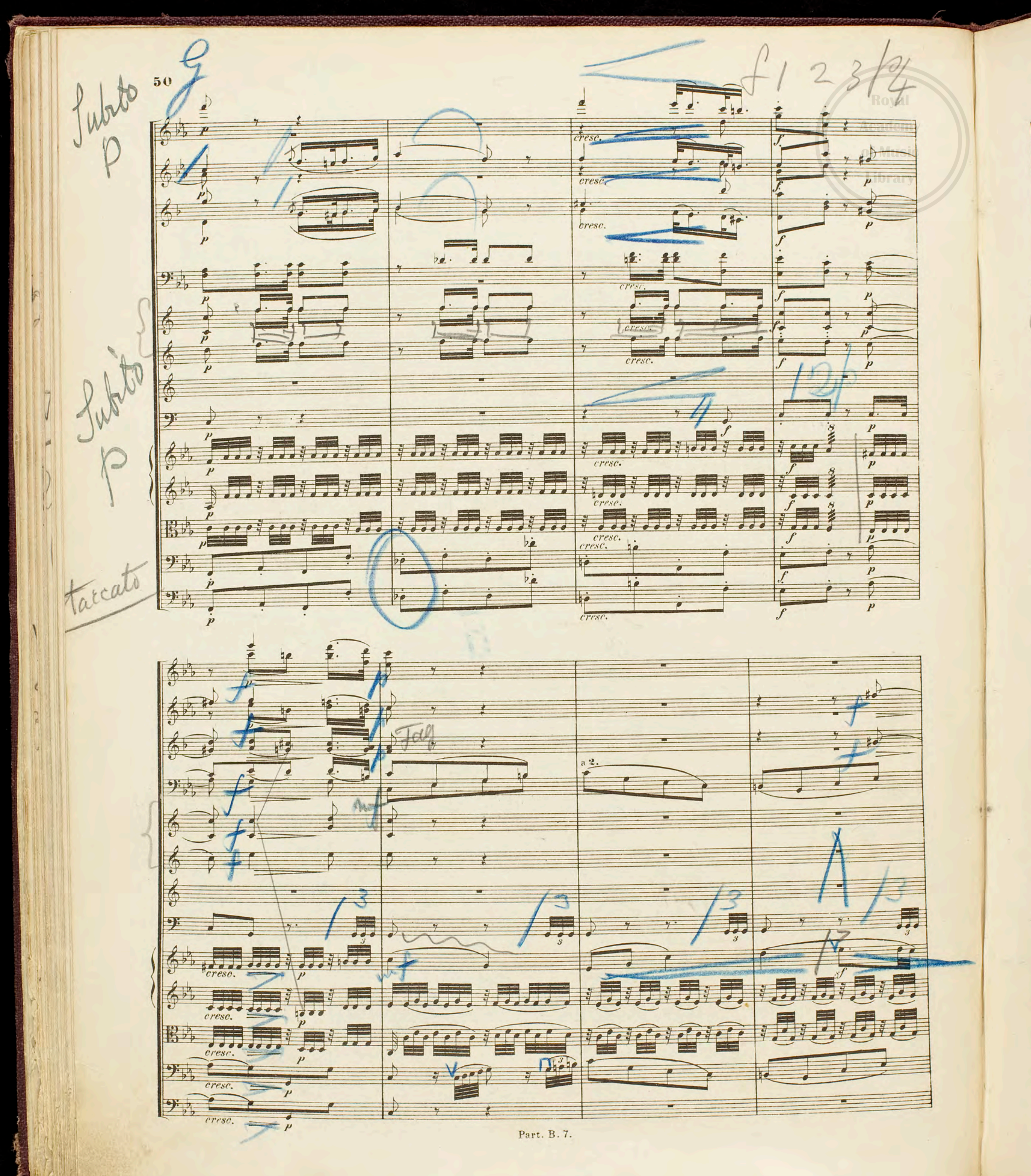

46
a 2.
a 2.
sotto voce
decresc. p
Part. B. 7.


47
decresc.
decresc.
decresc.
decresc.
decresc.
Part B.7.


cresc.
decresc.



Part. B. 7.

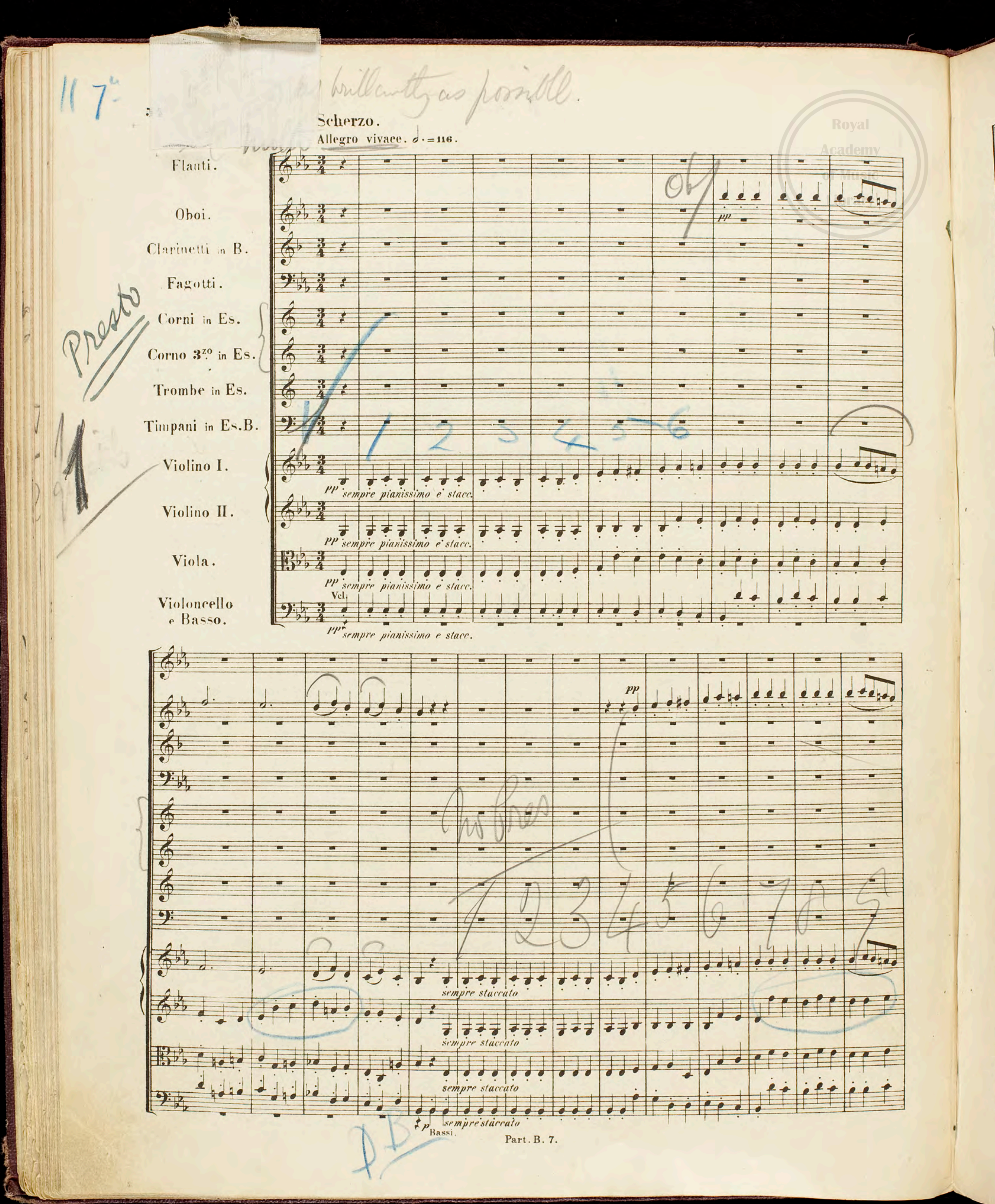


Subito p
Subito p
Staccato
cresc.
a 2.
Fag


51
Royal Academy of Music Library
Tutti
decresc.
strong
cresc.
Slower
"Be strong + hope will come"
Cantabile
decresc.
Part. B. 7.


pp
sf
f cresc.
cresc.
p cresc.
decresc.
p
Part. B. 7.


espressivo
espressivo
p cresc.
decresc.
pp
cresc.
decresc.
sotto voce
sempre più p
pizz.
arco
pp
sf
f
decresc.
Part. B. 7.


Scherzo.
Allegro vivace. 𝅗𝅥. = 116.
Flauti.
Oboi.
Clarinetti in B.
Fagotti.
Corni in Es.
Corno 3zo in Es.
Trombe in Es.
Timpani in Es.B.
Violino I.
Violino II.
Viola.
Violoncello e Basso.
pp sempre pianissimo e stacc.
Vcl.
sempre staccato
Bassi.
Part. B. 7.


sempre pp
sempre pp
sempre pp
sempre pp


sempre pp
sempre pp
sempre pp
Very lightly
sempre pp
sempre pp
sempre pp
sempre pp
pp
pp
pp
pp
pp

(5 before A)

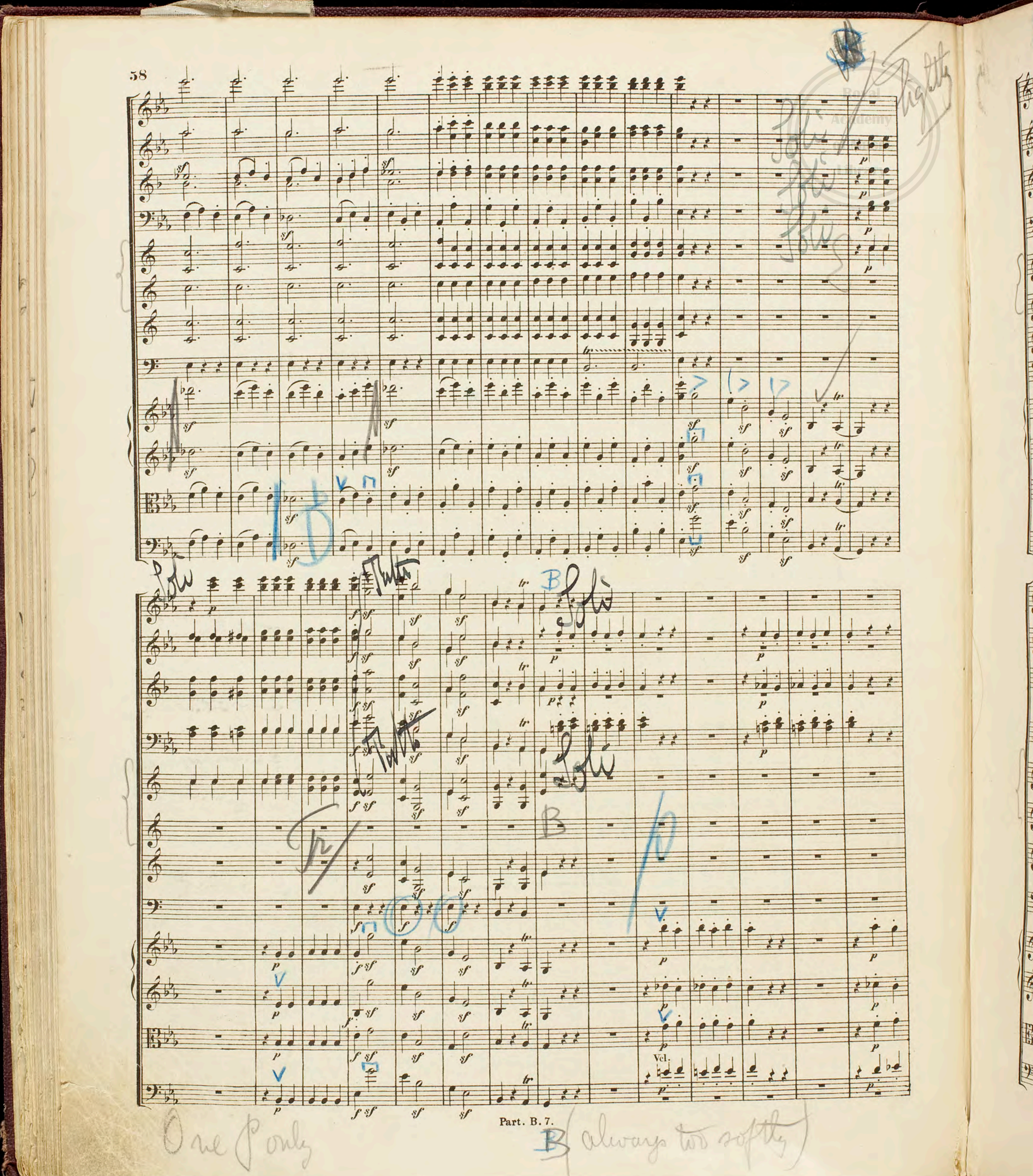
Molto cres

Tutti

A

cresc. ff sf

a 2.


Soli
Tutti
Soli
Tutti
Soli
B
Vcl.
One P only
B (always too softly)



p
Bassi.
cresc.

1. 2.

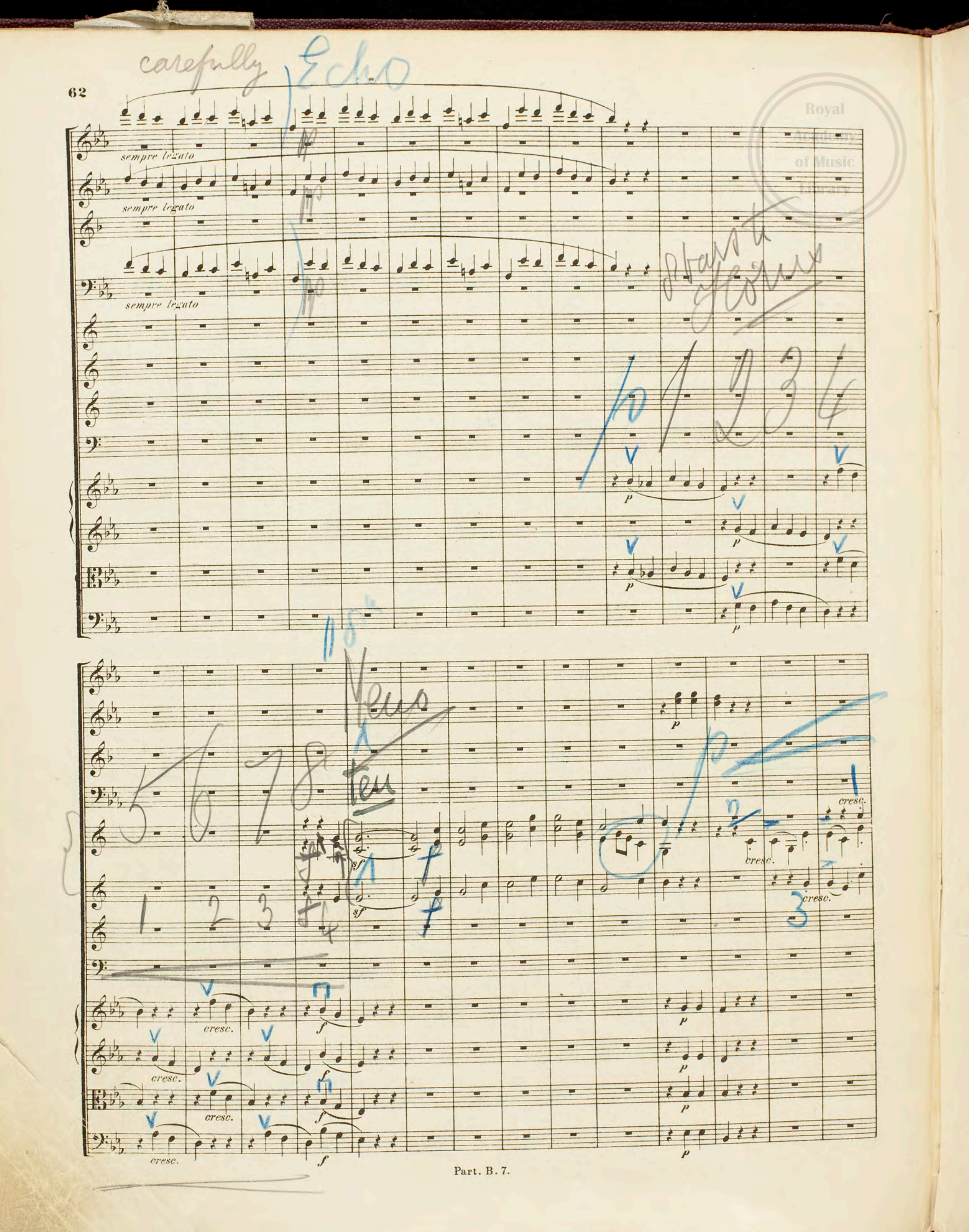
ff cresc. ff cresc. ff ff ff ff ff ff ff ff ff

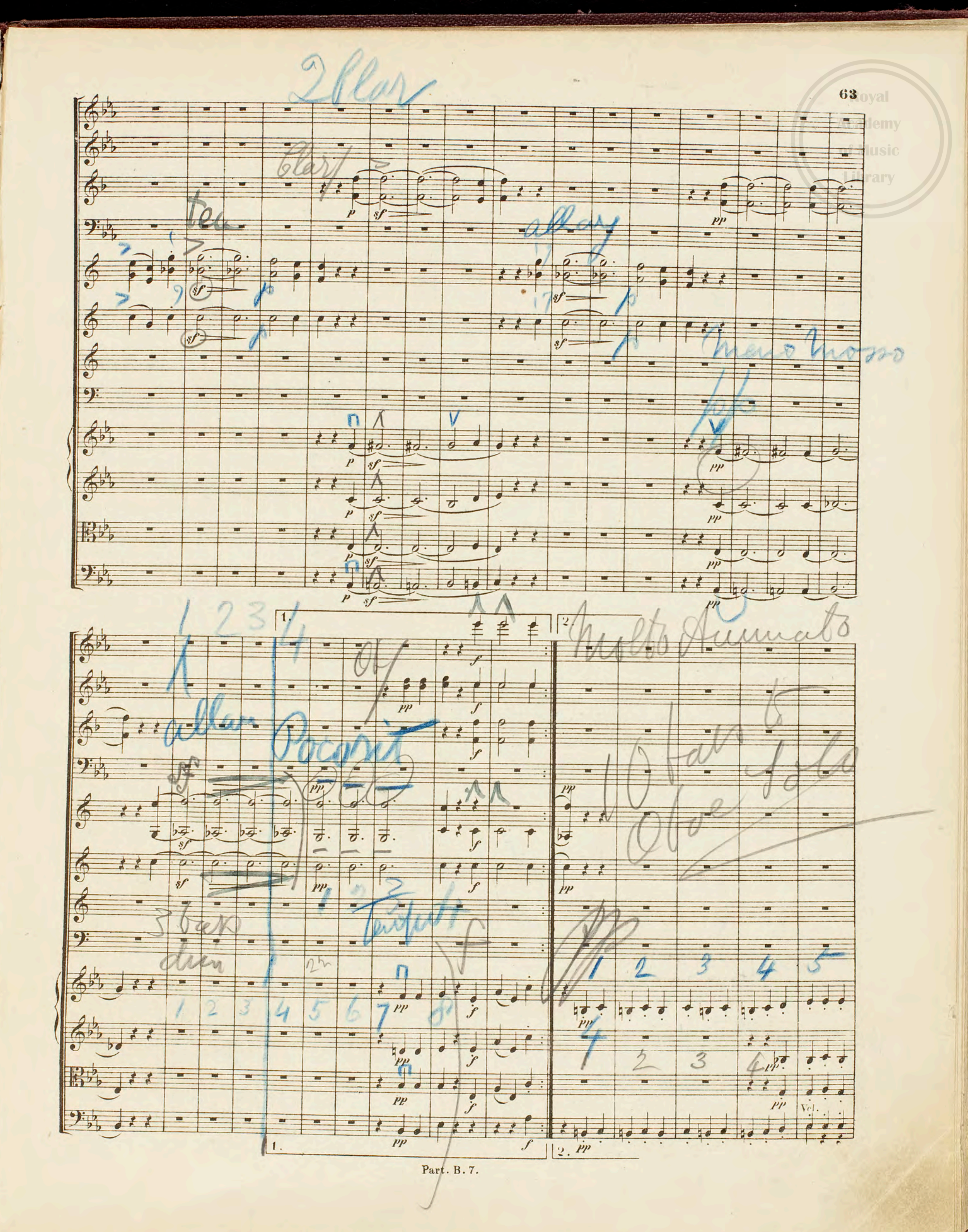
f f f f f f f f f p

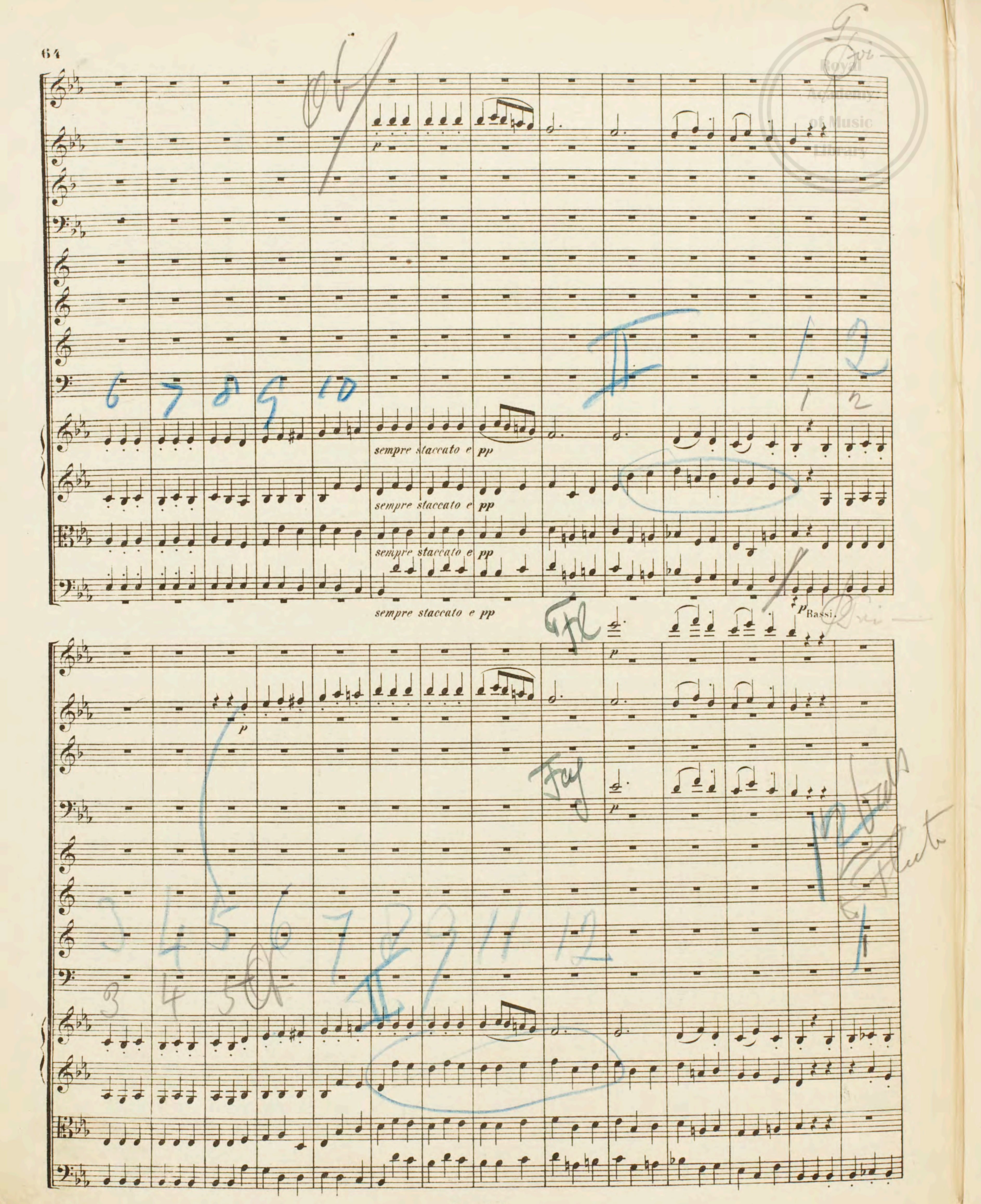
Trio.

p cresc. cresc. cresc. sf sf sf

p p p p


sempre legato
sempre legato
sempre legato
p
sf
cresc.
f


Vcl.


sempre staccato e pp
sempre staccato e pp
sempre staccato e pp
sempre staccato e pp
p Bassi.

p

sempre pp

sempre pp

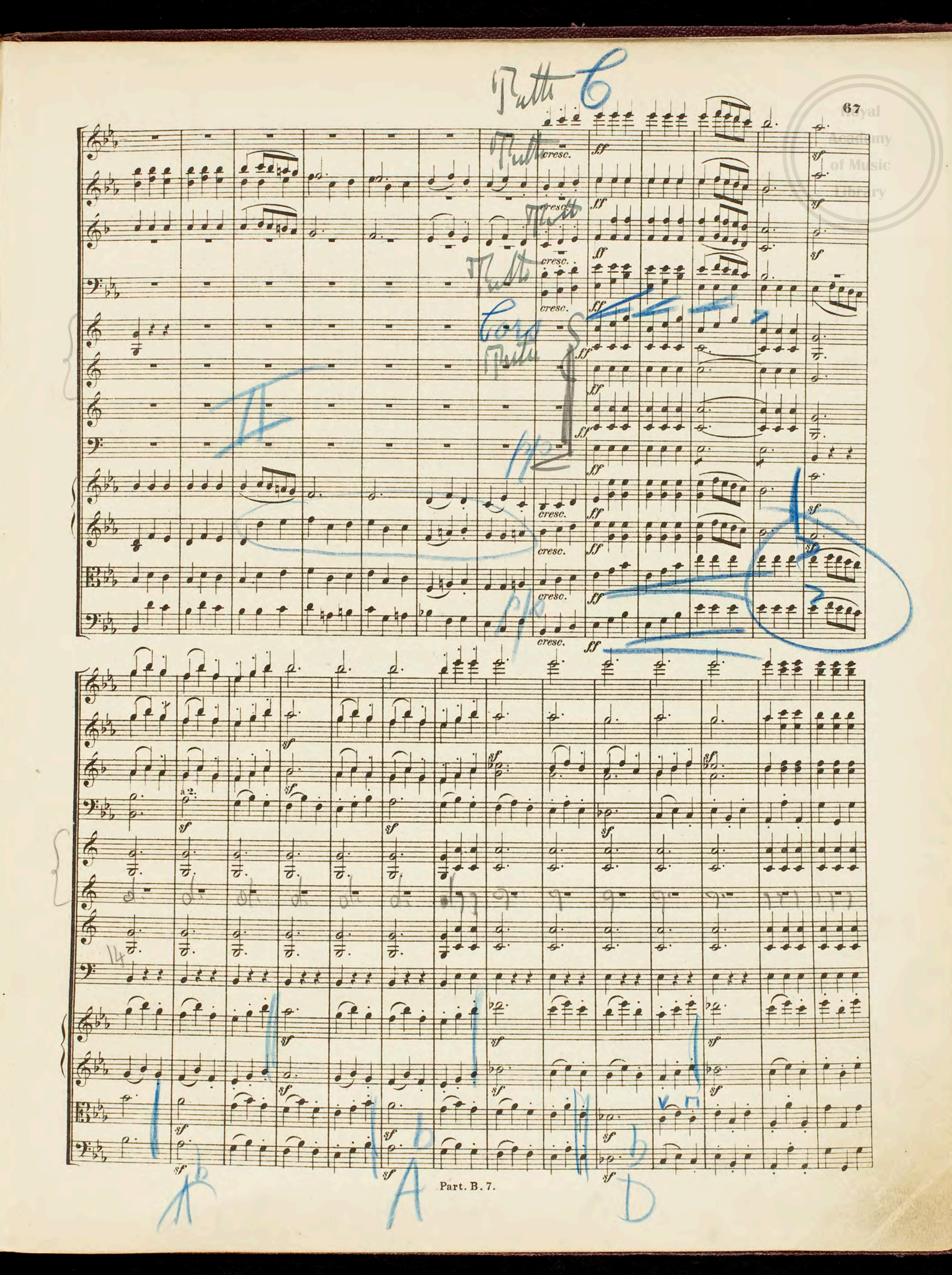
sempre pp

sempre pp

sempre pp

sempre pp

sempre pp


cresc.
ff
sf
a 2.

Alla breve. o = 116.

Solo

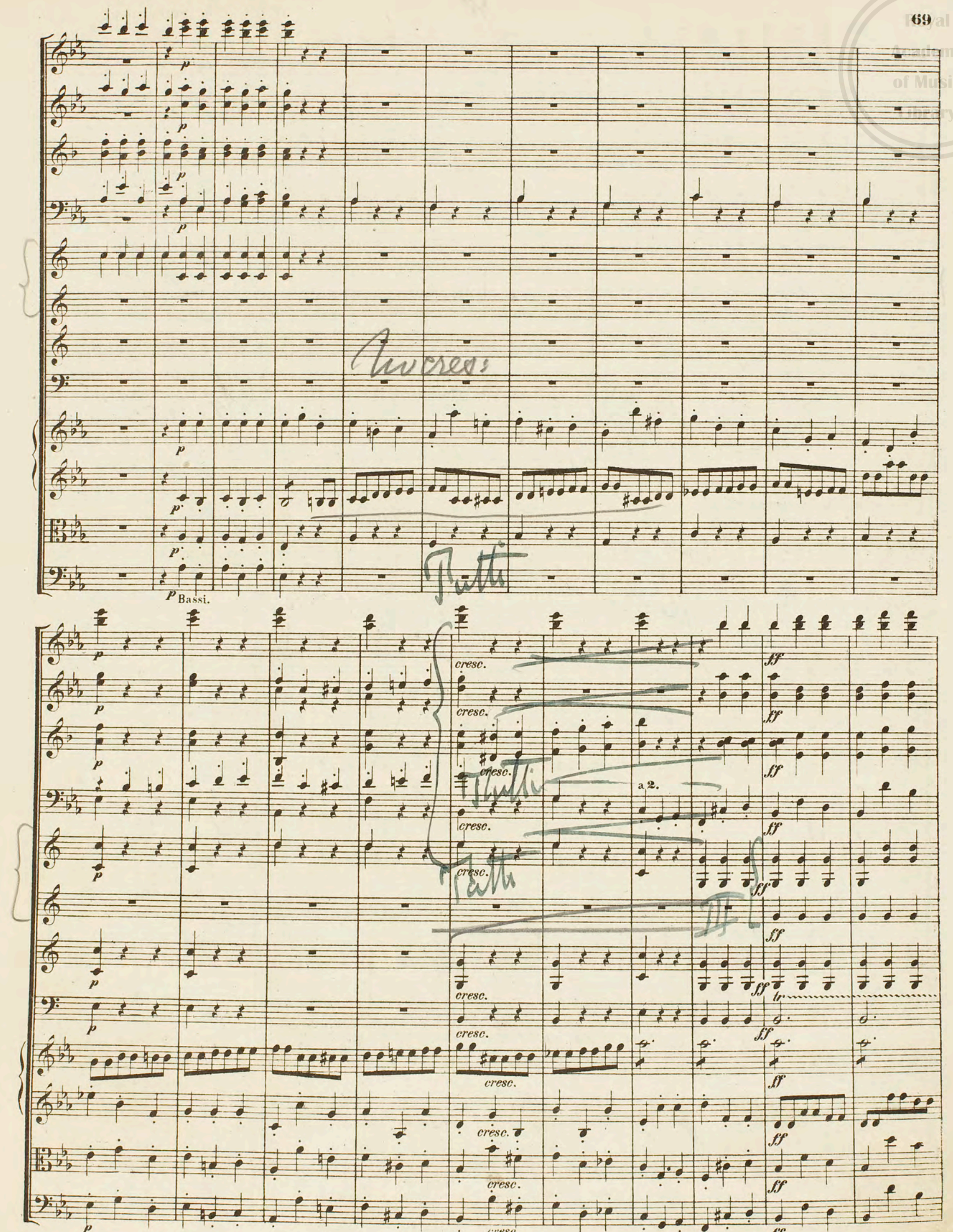
Tutti

(same 1)

detached

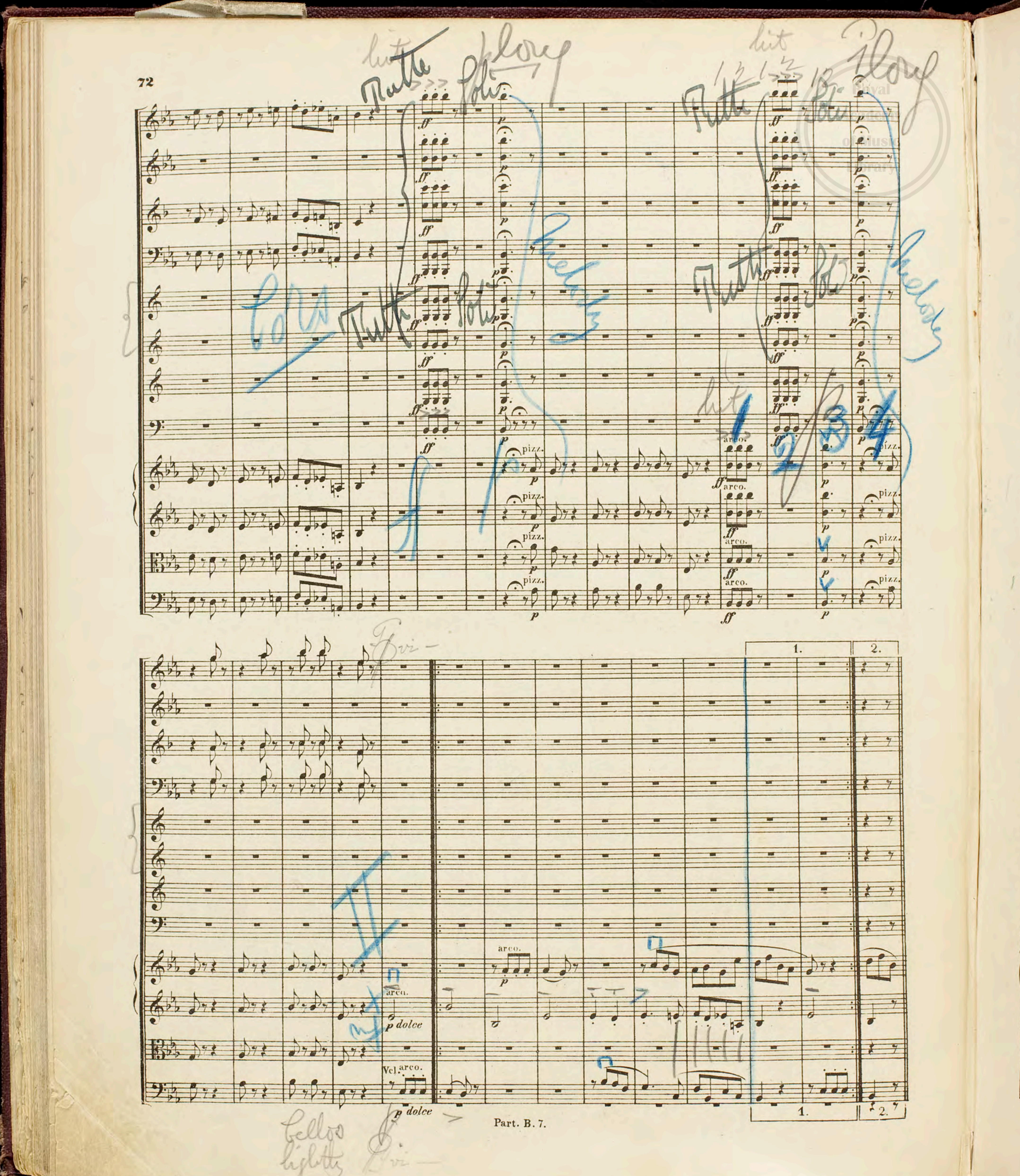
Vcl.

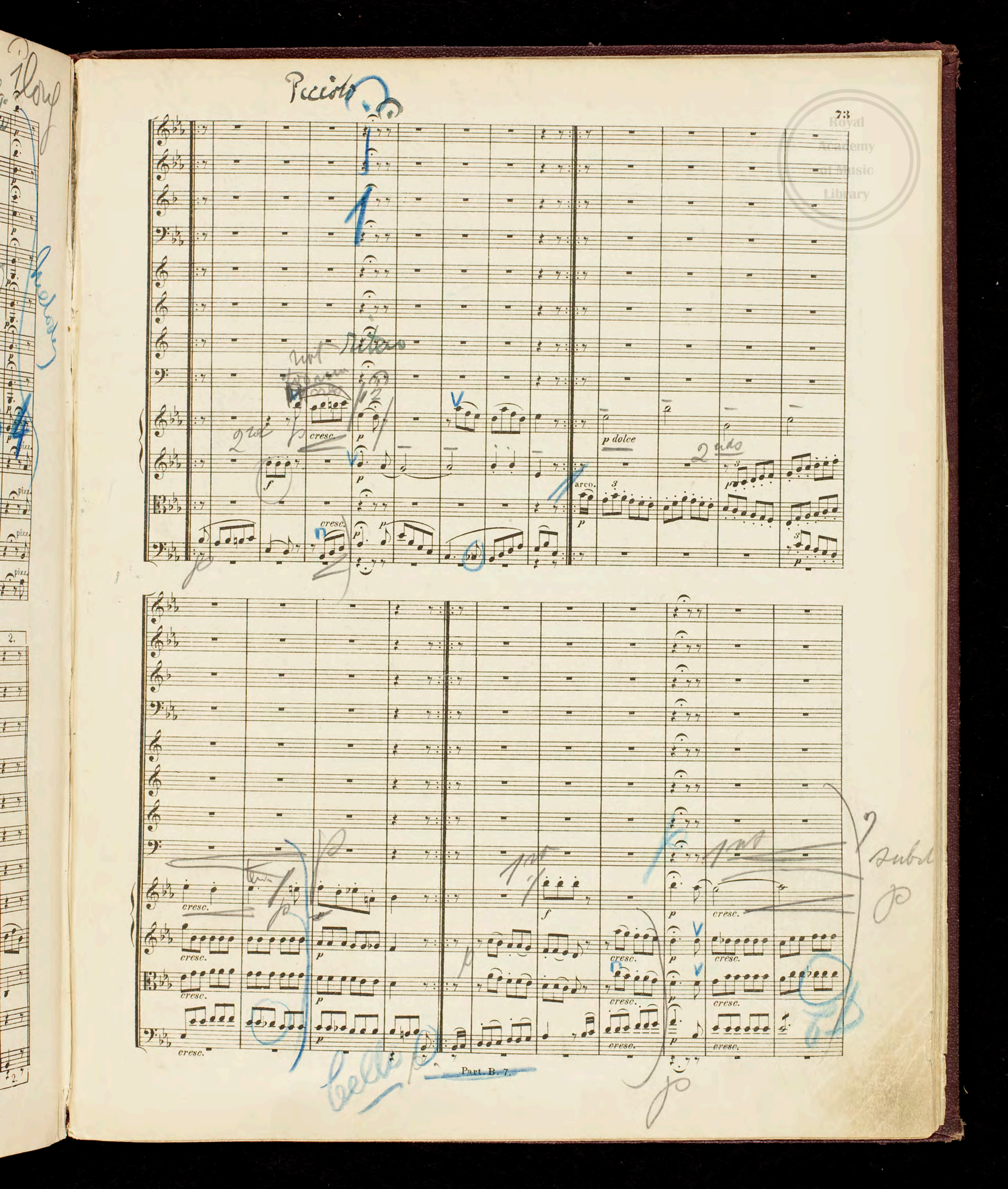
Only one p not pp


Bassi.
cresc.
a 2.
ff


70
Coda.
pp
cresc.
p cresc.
Part. B. 7.
(The voice of Heroic Women)
Wailed
Solo
Tutti
accel
cres
Royal Academy of Music Library


Finale.
Allegro molto. 𝅗𝅥 = 76.
Flauti.
Oboi.
Clarinetti in B.
Fagotti.
Corni in Es.
Corno 3.º in Es.
Trombe in Es.
Timpani in Es. B.
Violino I.
Violino II.
Viola.
Violoncello. e Basso.
a 2.
pizz.
Part. B. 7

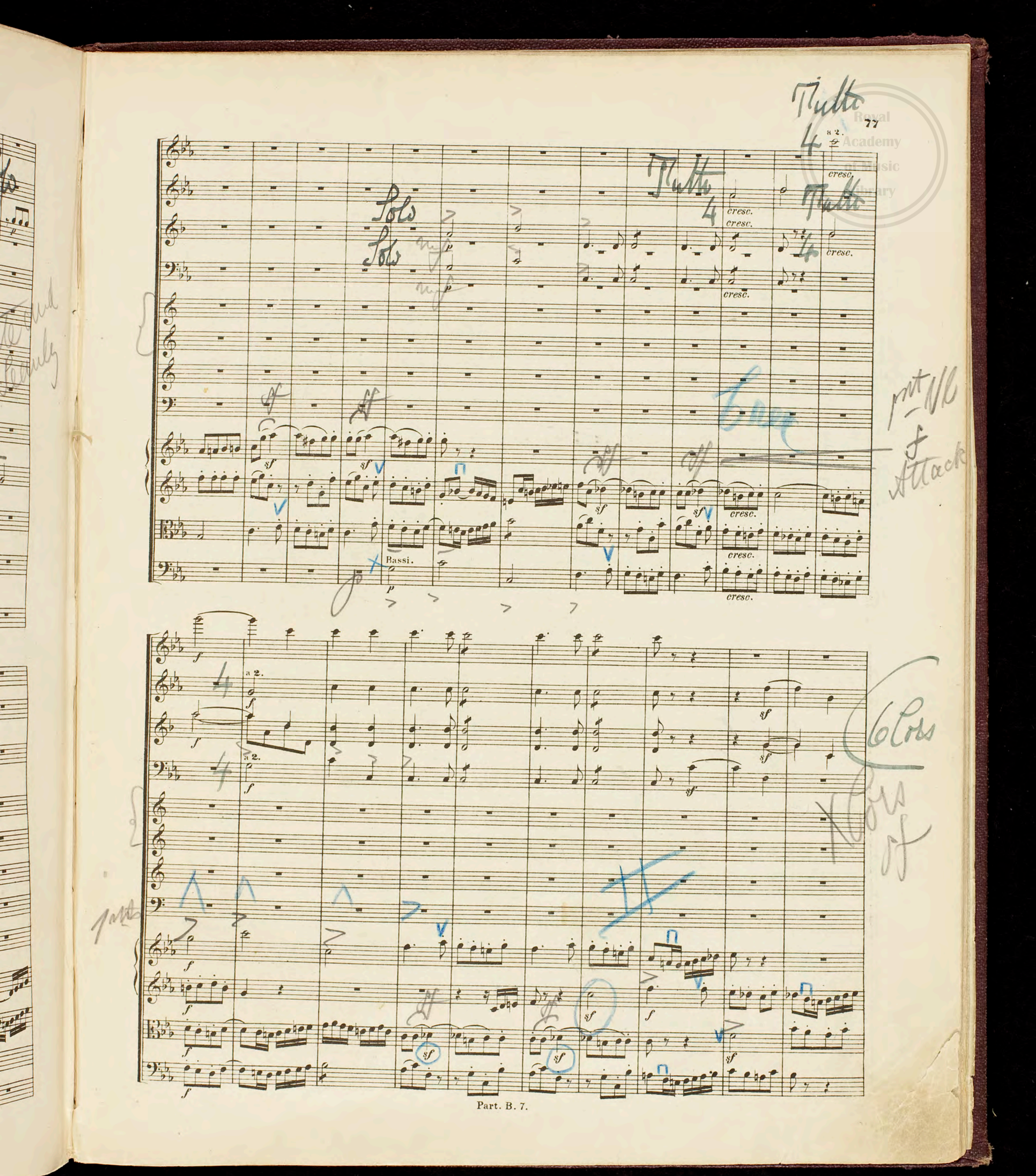

pizz.
arco.
p dolce
Vcl. arco.
1.
2.


cresc.
p
f
p dolce
arco.
pizz.
Part. B. 7.


dolce
p
cresc.
sf
pizz.
decresc.
arco.
f
Part. B. 7.


Soli
decresc.
pizz.
a 2.
arco.
Tutti


cresc.
Vcl.
Basso.


a 2.
cresc.
cresc.
cresc.
cresc.
cresc.
Bassi.
cresc.
cresc.
a 2.
a 2.


Tutti
Tutti
Energy
sf
f
più f
Più f
ff
4 Bars
1
2

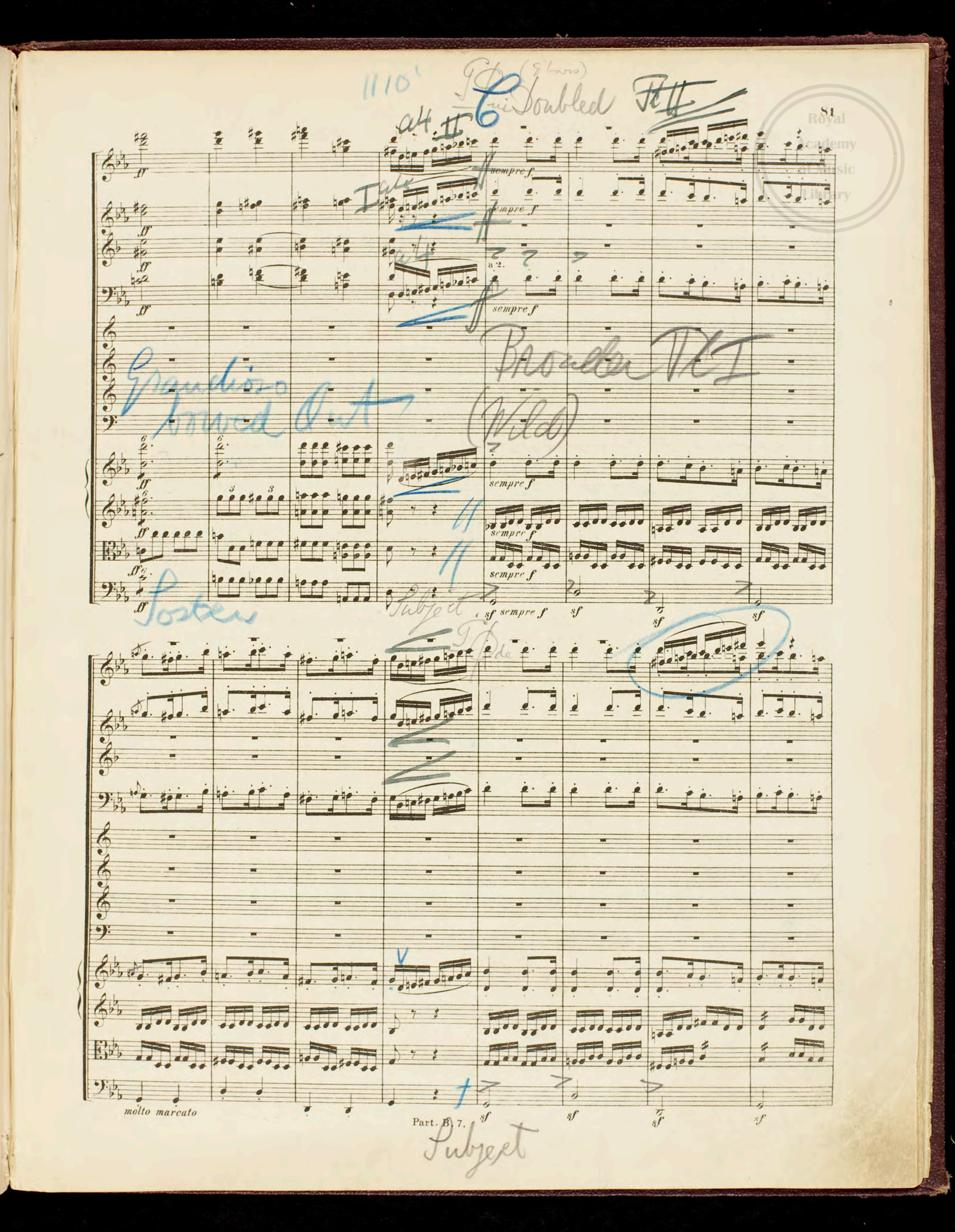

cresc.
sf
p
pizz.

arco

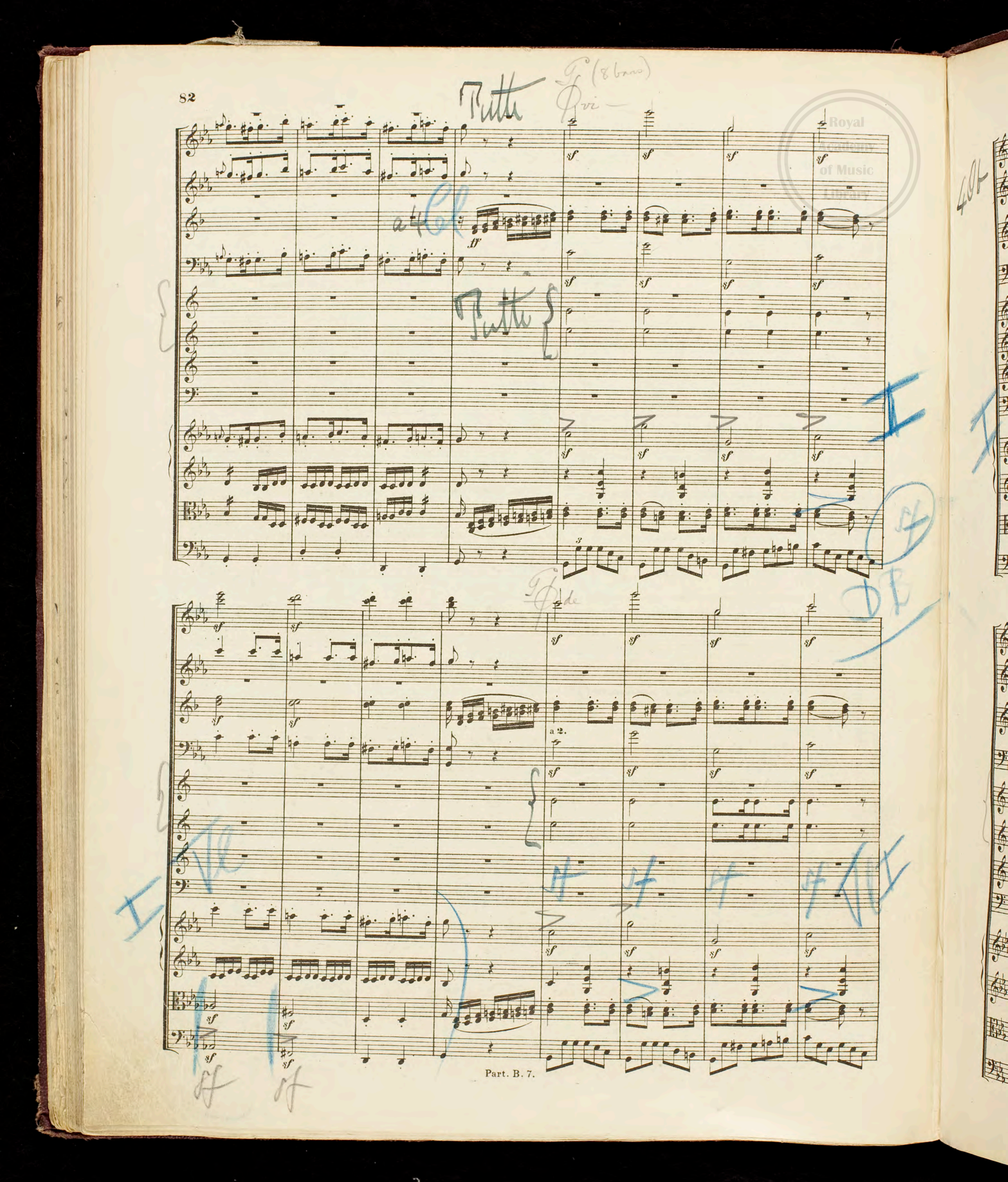
sf

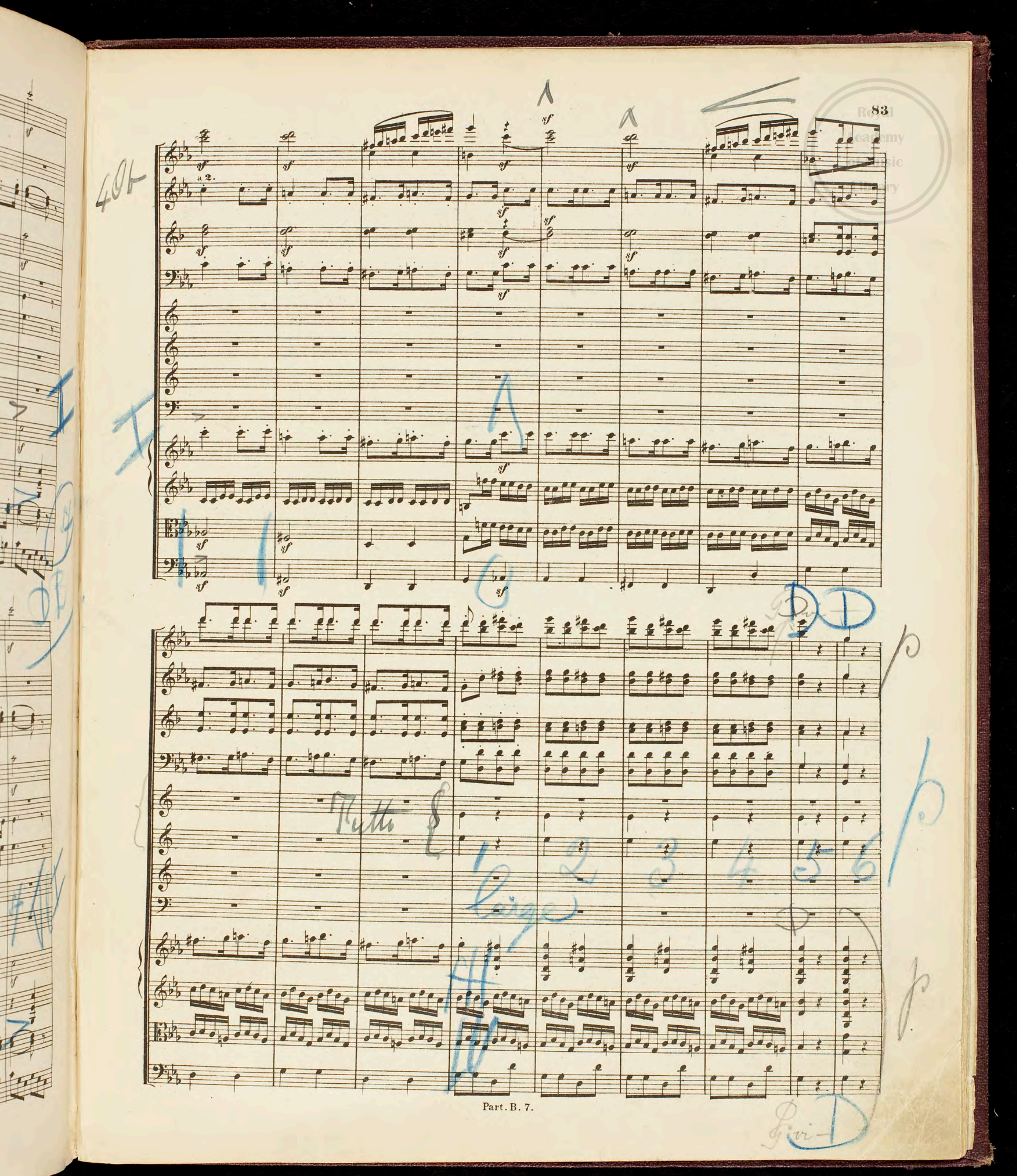
f

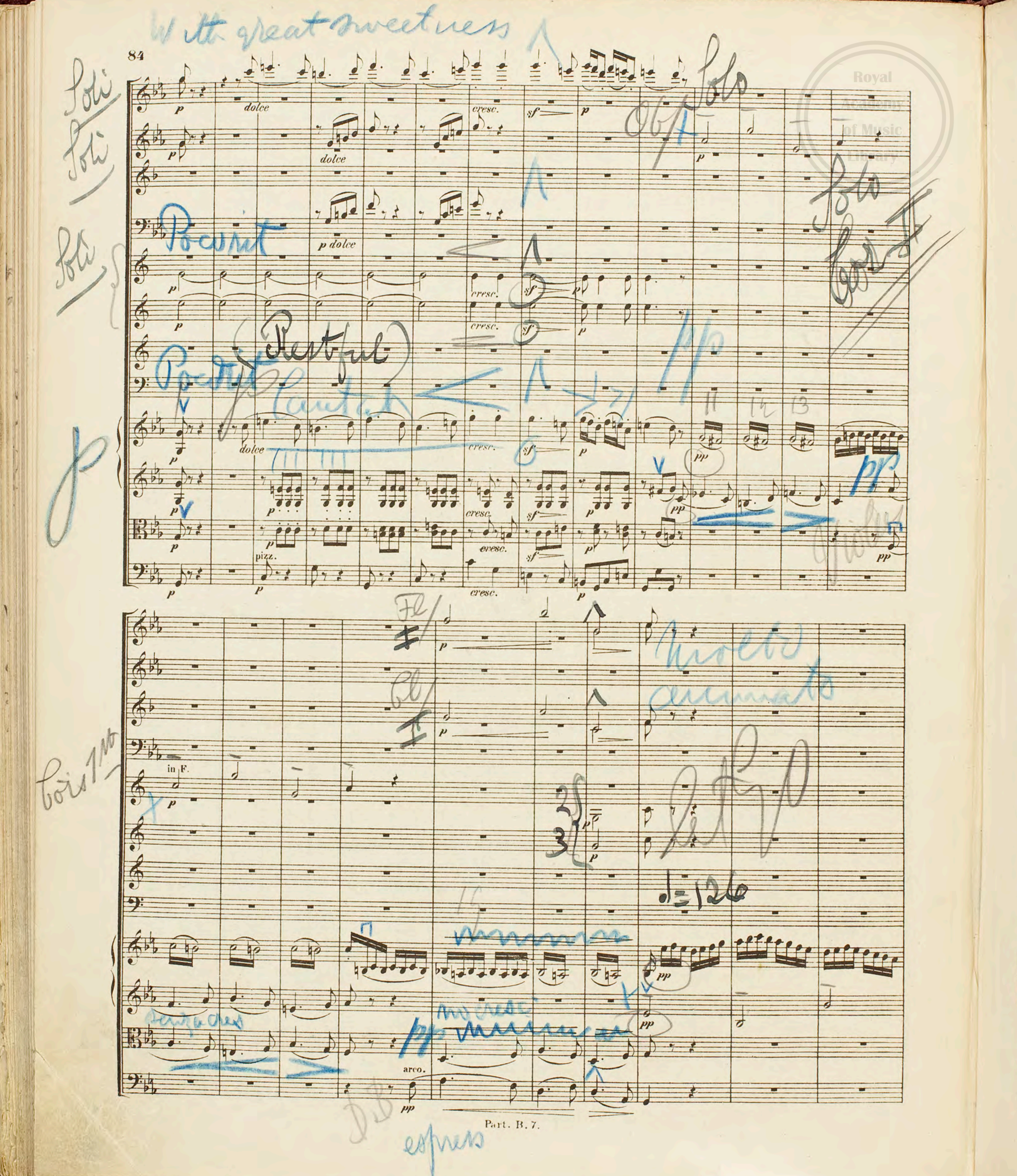
cresc.



ff
sempre f
a 2.
molto marcato


ff
sf
a 2.

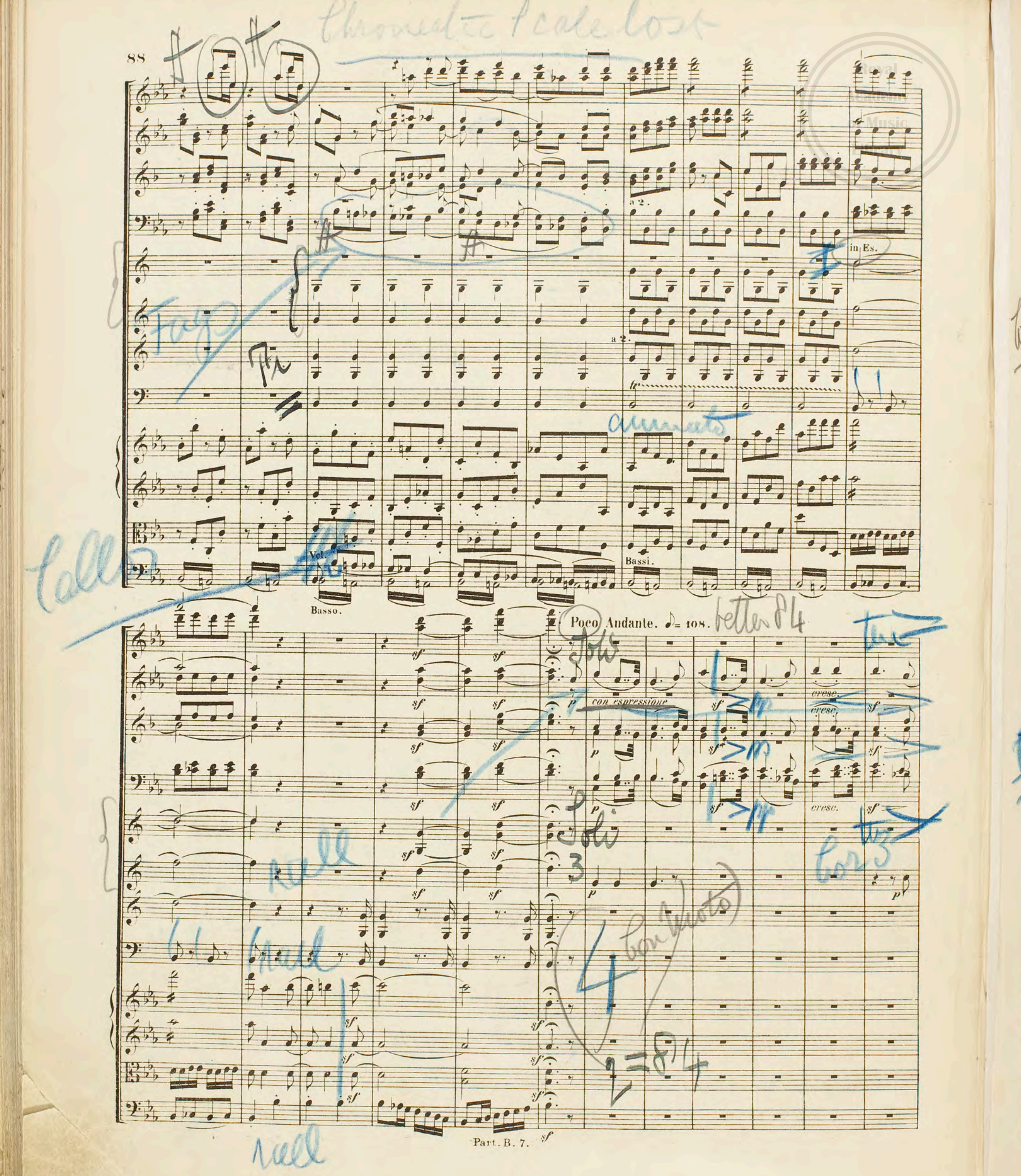

a 2.
Tutti
Part. B. 7.

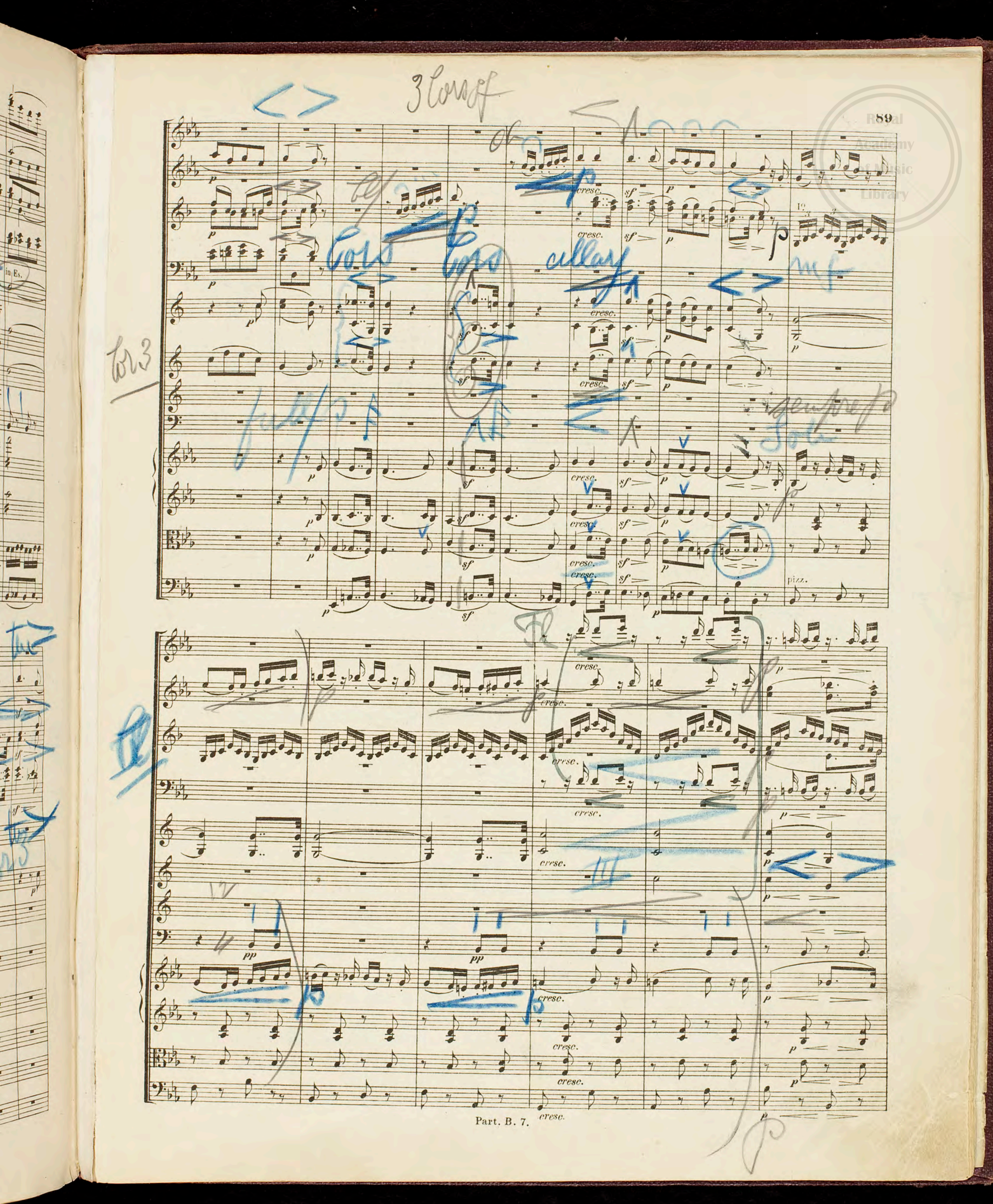

dolce
cresc.
p dolce
pizz.
in F.
arco.



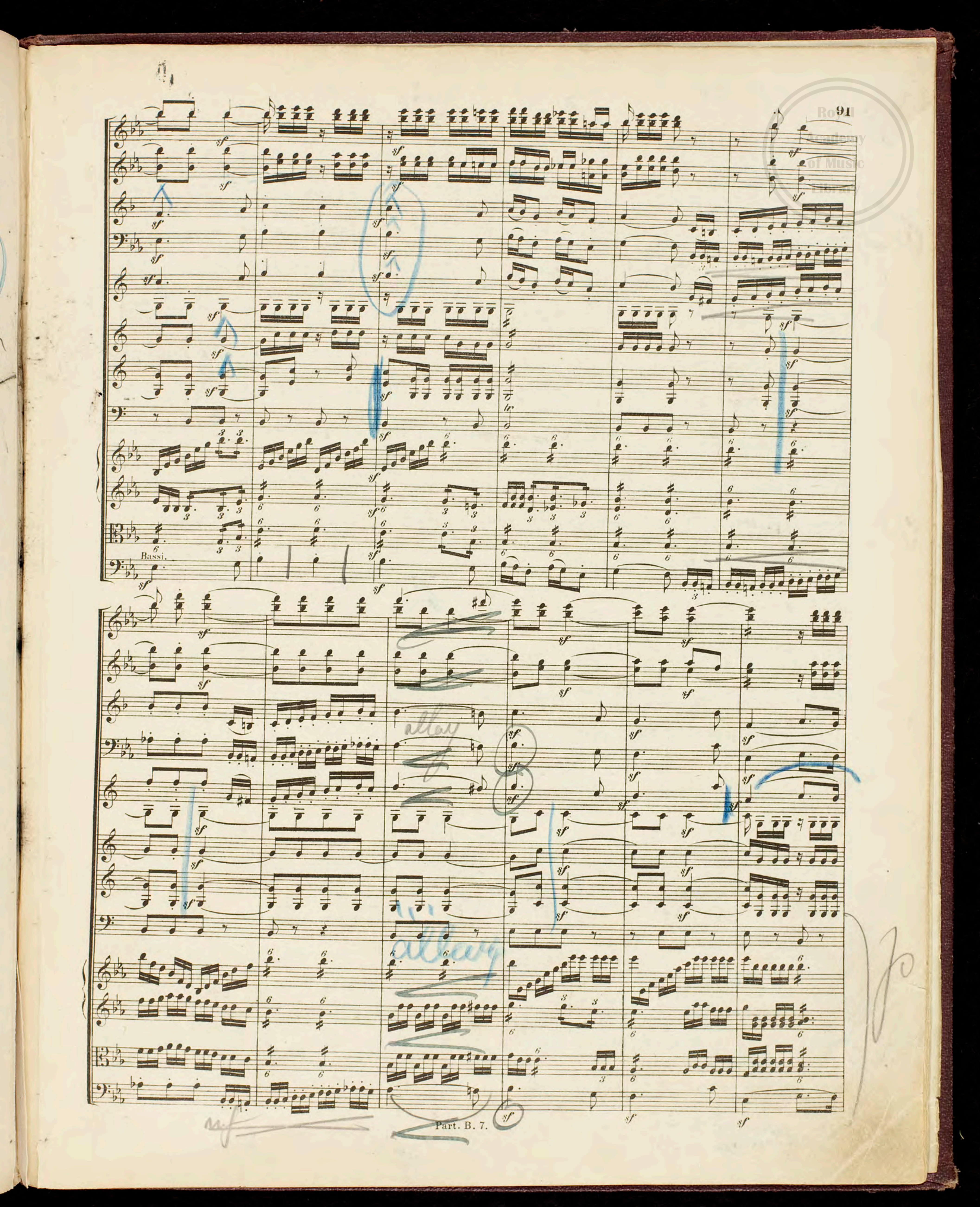

cresc.
cresc.
cresc.
cresc.
sf
sf
sf
f
f
f




a 2.
in Es.
a 2.
Vol.
Bassi.
Basso.
Poco Andante. ♪= 108.
con espressione
cresc.
cresc.
cresc.


89
cresc.
sf
p
pp
pizz.
Part. B. 7.


cresc.
Vcl. cresc.
Basso.
arco.
a 2.


Bassi.


cresc.


cresc.
sempre più forte
Vcl.
Basso
Part. B. 7.


cresc.
decresc.
p
pp
Presto. ♪= 116.
ff
a 2.
sf

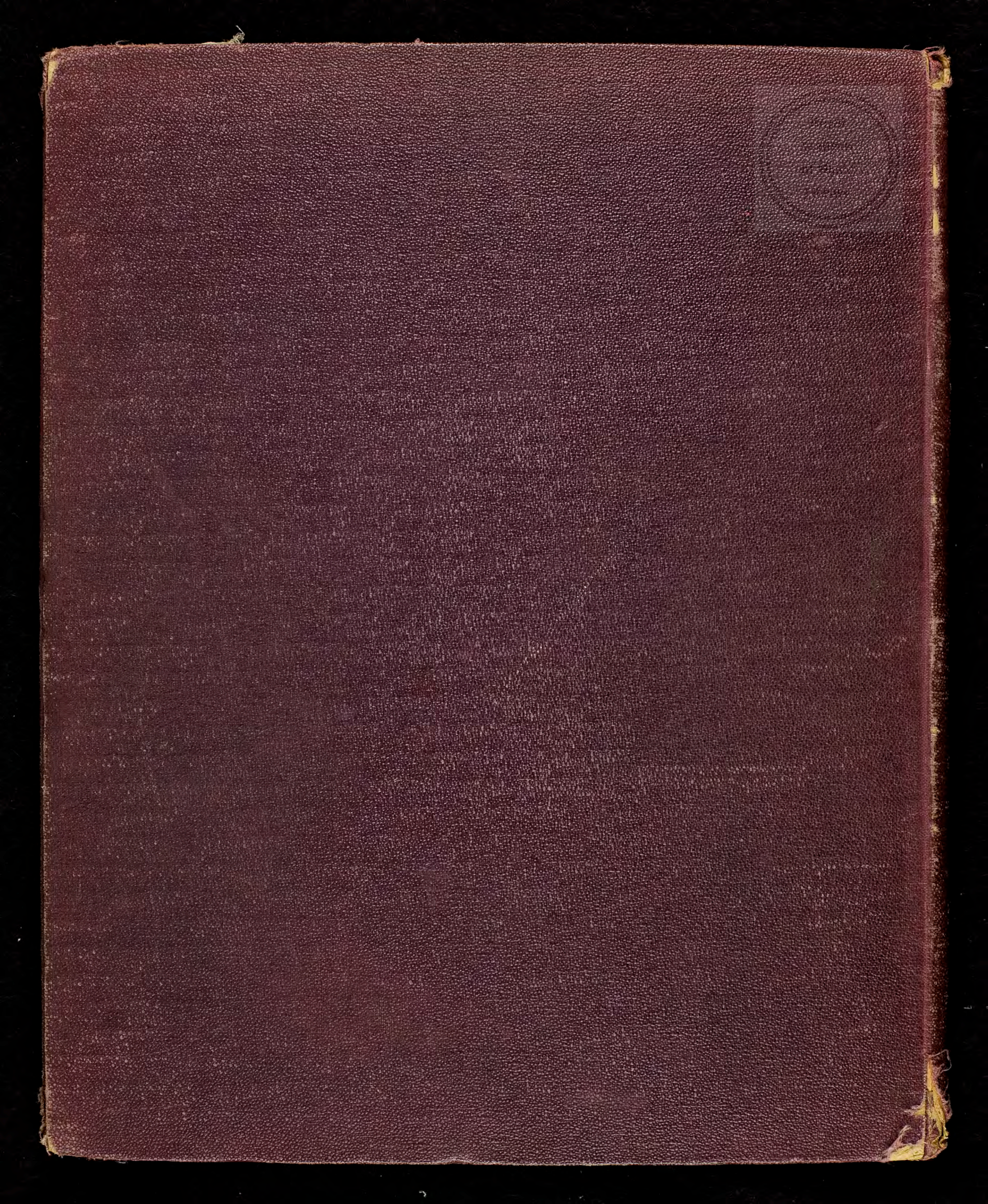
a 2.

a 2.

a 2.

a 2.

sempre più forte
sempre più forte
sempre più forte
sempre più forte
sempre più forte
sempre più forte
sempre più forte
sempre più forte
sempre più forte
sempre più forte
sempre più forte
sempre più forte




gretagmacbeth
ColorChecker™ Color Rendition Chart